BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1993-94

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, September 3, 1993
Madsen Recital Hall

FACULTY GUEST ARTIST SERIES

Del Parkinson
piano

Piano Music of Sergei Rachmaninoff
(1873 - 1943)
in commemoration of the fiftieth
anniversary of his death

Program

Variations on a Theme of Corelli, Op. 42

Four Preludes
- Andante cantabile in D Major, Op. 23, No. 4
- Alla marcia in G Minor, Op. 23, No. 5
- Andante in E-flat Major, Op. 23, No. 6
- Maestoso in B-flat Major, Op. 23, No. 2

Intermission

Two Etudes-Tableaux
- Appasionato in E-flat Minor, Op. 39, No. 5
- Allegro con fuoco in E-flat Major, Op. 33, No. 7

Sonata No. 2 in B-flat Minor (Revised version), Op. 36
- Allegro agitato
- Lento
- Allegro molto

In June, 1931, Rachmaninoff completed his last work for solo piano, *Variations on a Theme of Corelli, Op. 42.* It was composed at his country house in Clairefontaine, France, and is dedicated to the Austrian violinist Fritz Kreisler. The 16-bar theme, known as "folies d'Espagne" or "la folia," appears in the *Twelfth Violin Sonata* by Arcangelo Corelli. Rachmaninoff's version contains the theme, twenty variations, and a coda. The variation treatment is simple, succinct, and straightforward. Variations 1-12 offer alternating contrasts of melodic elaboration, textural figuration, and rhythmic transformation. Impressive highpoints are reached in Variation 5--a sharp juxtapositioning of duple and triple meter, Variation 7--energetic broken-chord figures sounding fortissimo over resonant bell-like pedal tones, and Variation 12--where the theme is heard marcato in thunderous bass octaves. Variation 13, entitled *Intermezzo*, is actually an improvisatory cadenza in the form of a recitative. This introduces the heart of the work, two variations in D-flat Major; the first, in rich block harmonies, is followed by a lyrical nocturne where the luxurious theme serves as a base for a melodic brocade. The final variations become increasingly complex and culminate with tempestuous broken octaves in jagged dotted rhythms. The theme is finally stated in a melismatic coda which brings the piece to an introspective close.

Rachmaninoff composed twenty-four preludes for the piano, one in each major and minor key. The ten preludes in Op. 23 were begun in about 1900 and published in 1904, with a dedication to Alexander Ziloti, the Russian pianist and conductor (and Rachmaninoff's cousin). *Prelude No. 4* was written in the same year as the *Piano Concerto No. 2.* Its soaring melody is embellished with different countermelodies and rhythmic figures as it builds to its inevitable climax. The familiar *Prelude No. 5* achieves intensity through driving sixteenth-note rhythms and off-beat chords which punctuate the stately melody. The slower middle section is more evocative, giving some relief to an otherwise harsh, militant mood. *Prelude No. 6* is the most lyrical. Its serenity may reflect the equilibrium he experienced that year from the artistic success of the concerto and the domestic happiness of his subsequent marriage. *Prelude No. 2* is written in Rachmaninoff's most magnificent style. The broad tenor melody of the central section sets off the exuberance of the sweeping arpeggios and impetuous rhythmic contours of the opening and closing sections.

Fifteen Rachmaninoff etudes were published during his lifetime; two others were found and published five years after his death. These studies are tailored to his extraordinary degree of virtuosity and make cruel demands of unconventional hand positions and require immense physical strength and energy from the player. Although he was inspired by extra-musical subjects, he was reluctant to share with the listener the source of the "pictures" in these "tableaux". "I do not believe in the artist disclosing too much of his images. Let them paint for themselves what it most suggests." The etudes of Op. 39 date from 1917 and are the last works he composed in Russia. The fifth study in this set is one of his most impassioned compositions. The full sonority of its massive chords which punctuate the ardent main theme yields briefly to a yearning melody before the main melody is restated yet more passionately in the tenor voice. After a final climax, the tumult eventually subsides and surrenders to a feeling of peace. In stark contrast, *Etude No. 7* from Op. 33 (written in 1911) is thrilling in its sheer exuberance. The opening trumpet figure announces an assertiveness which guides its driving energy to a stirring conclusion.

Rachmaninoff wrote his *Sonata No. 2* while visiting Rome in the summer of 1913 and performed its premiere in Moscow in December of the same year. "In Rome I was able to take the same flat on the Piazza di Spagna which had served Tchaikovsky as a temporary retreat from his numerous friends...All day long I spent at the piano or the writing table, and not until the sinking sun gilded the pines on the Monte Pincio did I put away my pen. In this way I finished my *Second Sonata* for pianoforte...which I long to revise as I am not satisfied with the setting I gave it at that time." In the summer of 1931 (at the same time as composing the *Corelli Variations*), he revised the *Second Sonata*, tightening the structure and considerably thinning the texture. The first movement is announced with an explosion which ignites an obsessive rhythmic figure. All is teeming with life until at last a theme appears, quietly worming around its pivotal note. Following counterstatements of the two main ideas, the movement ends with a hesitant, unanswered question and the second movement begins asking yet another question, with its sequential descending figure. The inner calm and beauty of this movement are worlds away from the bustle of the first movement. Toward the end of the movement, the composer muses gently on the two main themes of the first movement. Without warning, the finale banishes the reverie with its immediate display of energy. The unrelenting rhythmic drive leads to the brilliant coda with its final cascading fireworks proclaiming the major mode triumphant!

In the event it becomes necessary to evacuate the building because of an emergency, exits can be found at the top and bottom of both the north and south ends of the recital hall (note green exit signs). Please note the closest two exits to your seat. When exiting, proceed in an orderly fashion to a safe area away from the building.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, September 8, 1993
Madsen Recital Hall

JUNIOR RECITAL

Jaren Angerbauer
viola

Student of David Dalton

assisted by

Dian Baker Drinkall, *piano*
and
Jayne Galloway, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Suite No. 3 in C Major for solo viola BWV #1009	Johann Sebastian Bach (1685-1750)

Prelude
Gigue

Der Schwanendreher	Paul Hindemith (1895-1963)

I. "Zwischen Berg und tiefem Tal"
II. "Nun laube, Lindlein laube"
Fugato: "er Gutzgauch auf dem Zaune sass"
III. Variationen: "Seid ihr nicht der Schwanendreher"

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahm
(1833-1897)

Allegro amabile
Appassionato, ma non troppo Allegro
Andante con moto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, September 16, 1993 - 7:30 p.m.
Madsen Recital Hall

Sophomore Recital

Jay Packard
Organ

Student of Parley Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Suite Gothique, Op. 25 Introduction--Choral Minuet gothique Priere a Notre-Dame Toccata	Leon Boëllmann (1862-1897)
O God, Thou Faithful God, Op. 68, No. 2	Flor Peeters (1903-1986)
Toccata and Fugue in D Minor (BWV 565)	Johann Sebastian Bach (1685-1750)
Es ist ein Ros' entsprungen, Op. 122, No. 8	Johannes Brahms (1833-1897)

Wake, Awake, for Night is Flying, Op. 68, No. 6	Flor Peeters
Passacaglia in C minor, BWV 582	Johann Sebastian Bach

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Wednesday, September 15, 1993 - 7:30 pm
Madsen Recital Hall

Harpsichord Inauagural Recital

Douglas E. Bush, *harpsichord*
Marilyn Rudolph, *soprano*
Nicole Jackson, *cello*
Bret Jackson, *trumpet*

Program

Praeludium, BWV 846	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in F Minor, BWV 881	Johann Sebastian Bach
From "7 Arie con Tromba Sola" Si suoni la tromba Mio tesoro per te moro Con voce festiva	Alessandro Scarlatti (1660-1725)
Variations on "Ah, vous dirai-je Maman"	Johann Christoph Friedrich Bach (1732-1795)
Music for the Birds	
Le Rossignol-en-amour	François Couperin (1688-1733)
Canzon über dass Henner und Hannergeschreÿ	Alessandro Poglietti (-1683)
Capriccio über dass Hennengeschreÿ Dass Hennengeschreÿ	Alessandro Poglietti

You Need a Harpsichord	David H. Sargent (1941-)
I. Jovially	
II. Moderato	
III. Moderato Inverso	
IV. As You Like It	
V. Energico	
From the Anna Magdalena Notebook	Johann Sebastian Bach
Dir, dir, Jehova, will ich singen, BWV 299	
Bist du bei mir, BWV 508	G. H. Stölzel
Recitativo und Aria, Ich habe genug, BWV 82	
Prelude and Fugue in E-flat, BWV 876	Johann Sebastian Bach

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UTAH SYMPHONY

Joseph Silverstein, Music Director

Classical Series

Thursday, September 16, 1993, 7:30 p.m.	deJong Concert Hall
Friday, September 17, 1993, 8:00 p.m.	Abravanel Hall
Saturday, September 18, 1993, 8:00 p.m.	Abravanel Hall

JOSEPH SILVERSTEIN	*Conductor*
LOUIS LORTIE	*Piano*

VERDI — Overture to *La Battaglia di Legnano*

BEETHOVEN — Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73, "Emperor"

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro

Intermission

BRAMHS — Symphony No. 1 in c minor, Op. 68

I. Un poco sostenuto - Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio - Piu andante - Allegro non troppo
ma con brio

Friday's Sponsor: O. C. Tanner Company

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, and the Salt Lake City Arts Council.

UTAH SYMPHONY PERSONNEL

1st Violin *
Ralph Matson
Concertmaster
The Jon M. and Karen Huntsman Chair, in honor of Wendell J. and Belva B. Ashton
Gerald Elias
Associate Concertmaster
Leonard Braus
Associate Concertmaster
Norma Lee Madsen Belnap
Assistant Concertmaster
Tom Baron
Carol Borman
Julianne S. Johnson
Don C. Kramer
Kenneth Kuchler
Katherine Peterson
Judith Rich
Barbara Ann Scowcroft
M. Judd Sheranian
Richard Stout
John Thompson

2nd Violin *
John Chatelain
Principal
Jack Ashton
Assistant Principal
Frances Darger
Richard Dickson
LoiAnne Eyring
Teresa Hicks
Rebekah Johnson
Kory Katseanes
Veronica Kulig
Lynn Maxine Rosen
Lynette Stewart
Lois Swint
Melissa Thorley-Lewis

Viola *
Christopher McKellar
Principal
Roberta Shulman-Zalkind
Associate Principal
Mikhail Boguslavsky
Dorothy Freed
Paul Jorgensen
Julia Lawrence
Scott Lewis
Cathryn Manning
Jeffrey Wagner

Cello *
J. Ryan Selberg
Principal
Stephen Emerson
Assistant Principal
Carolee Baron
John Eckstein
Don Harmsworth
Evelyn Loveless
Bonnie Mangold
Carol E. Nelson

Bass *
David Yavornitzky
Principal
Laurence E. Rice
Assistant Principal
James Allyn
Lisa Allyn
Frank W. Asper, Jr.
Claudia Christiansen
Daniel Gwin
Patrick Zwick

Harp
Konrad Nelson
Principal

Flute
Erich Graf
Principal
Ralph Gochnour
Michael Vance

Piccolo
Michael Vance

Oboe
Robert Stephenson
Principal
James Hall
Holly Gornik

JOSEPH SILVERSTEIN, Music Director
The Maurice Abravanel Chair,
endowed by the George S. and
Dolores Doré Eccles Foundation
Robert Henderson, Associate Conductor
Kory Katseanes, Assistant Conductor

English Horn
Holly Gornik

Clarinet
Christie Lundquist
Principal
Russell Harlow
Associate Principal
Edward Cabarga

Bass Clarinet
Edward Cabarga

Bassoon
Douglas Craig
Principal
Mitchell Morrison
Associate Principal
Christine Osborne

Contra Bassoon
Mitchell Morrison

Horn
Shelley Showers
Principal
William Barnewitz
Associate Principal
Llewellyn Humphreys
Sue Hudson
Stephen Proser

Trumpet
Nick Norton
Principal
Edward Gornik
Co-Principal
Peter Margulies

Trombone
Larry Zalkind
Principal
Marion Albiston
Russell McKinney

Bass Trombone
Russell McKinney

Tuba
Gary Ofenloch
Principal

Timpani
George Brown
Principal
Craig Fineshriber
Assistant Principal

Percussion
Craig Fineshriber
Principal
Don H. Main
Keith Guernsey

Piano/Celeste/Harpsichord
Ricklen Nobis

Personnel Manager
Mitchell Morrison
Tom Baron, *Assistant*

Stage Manager
Harold Gottfredson
Matthew Cowan, *Assistant*

Librarian
Craig Fineshriber
Patrick Zwick, *Assistant*

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* *String Seating Rotates*
** *Leave of Absence*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

FACULTY ARTIST RECITAL

Drinkall-Baker Duo

Roger Drinkall, *cello*
Dian Baker, *piano*

Madsen Recital Hall
Friday and Saturday
September 17 & 18, 1993
7:30 pm

Program

Vocalise	Sergei Rachmaninoff (1873-1943)
Sonata in D Prologue Sérénade et Finale	Claude Debussy (1862-1918)
Six English Folksongs	Ralph Vaughan-Williams (1872-1958)
Pampeana No. 2	Alberto Ginastera (1916-1986)

Intermission

Song Without Words	Felix Mendelssohn (1809-1847)
Elegy	Reid Nibley (1923-)
Suite, Opus 16 Prélude Sérénade Scherzo Romance Finale	Camille Saint-Saens (1835-1921)

Program Notes

The Drinkall-Baker Duo presents a collection of short works for cello and piano (original and transcription) which highlights music from the Baroque to the contemporary. These works identify the traditions of each composer as well as identifying the influences they had on each other. Taken separately or collectively, this is a kind of "trans-stylistic" song cycle in which the listener experiences the very personal and exciting sounds of the cello and piano. This is music to enjoy.

It is difficult to describe the beauty and poignancy of Rachmaninoff's *Vocalise* in words. Perhaps that is why the composer himself left the work textless, even though it was included in a cycle of fourteen songs, thirteen of which have texts. The emotions evoked by this song come from a place deeper than words, like calm waters against a smooth shoreline, whose smoothness itself results from centuries of tumultuous waves crashing and surging against jagged rocks, gradually wearing them down into sand.

Debussy's Sonata for Cello and Piano (1915) was one of the last pieces he wrote before his death from cancer in 1918. It was to be part of a project which would contain six sonatas for various instruments. Debussy's Cello Sonata partakes of both a classical and a distinctly French heritage. It reflects Debussy's fascination with the Oriental pentatonic scale, the whole tone scale, and the use of ancient and medieval modal harmony. Debussy contemplated calling the cello sonata "Pierrot fâché avec la lune", partially to evoke the character of old Italian comedy. The Serenade in particular, revives the Harlequin spirit found in some of Debussy's earlier works. The banter of almost continuous pizzicati from the cello, sounds at times like a plucked guitar, at times like a shimmering tambourine. The Prologue, with its more solemn character, is reminiscent of Debussy's earlier work for piano, The Engulfed Cathedral. The Finale is filled with an irresistible joy. Its rhythmic gaiety succumbs, for a moment, to a dark but short-lived morbidezza.

Vaughan Williams' *Six Studies in English Folk Song* represent the majority of Vaughan Williams' works, which are not exact transcriptions of folk songs; instead, Vaughan Williams maintains the integrity of the original melody, surrounding it with new accompanimental figures and harmonies to produce a new work. The Six Studies are haunting in their simplicity. Although cello and piano take turns presenting the melody, there is not the complex interplay between parts that one finds in a duo sonata. Frequently, the piano takes a more accompanimental role.

In Ginastera's *Pampeana No. 2* a rhapsody for cello and piano, one can hear the immensity of the pampa (Argentine countryside) in the dark, dense chordal sections, and the wild, lawless life of the gauchos (cowboys) in the dashing virtuosity of the cello cadenzas. These sections are juxtaposed with the mysterious and somber tranquillity of the slow sections. The cello is used soloistically in the *Pampeana*, while the piano serves a percussively rhythmic and somewhat accompanimental role throughout.

Melody describes the "Lieder ohne Worte" (*Song Without Words)* Op. 109, by the great German composer Felix Mendelssohn. These songs were composed for cello and piano and again demonstrate German Romantic vocal tradition.

The *Elegy* by Reid Nibley was commissioned by the Drinkall-Baker Duo. It is rhetorical, atmospheric, and chromatic. Contrasted from the contemporary, is the "Adagio" from Op. 5, No. 5 of Arcangelo Corelli (1653-1713) originally for violin and harpsichord. It best displays the beauty of Italian melody.

The *Suite Op. 16* for cello and piano dates from 1862. The *Prélude i*n D minor, seems to be taken from a suite for cello by Bach. The *Sérénade* combines regularity in the piano accompaniment and variety in the cello's tuneful, constantly renewed theme. The elaborate *Scherzo* revives the tradition of bantering: the strange effect of unison between pianist and violin gives two fragments of this movement the false appearance of a folk dance. The *Romance* is complex, with subtle harmonies, exploring the pianissimo range, and hardly refers to the simplicity that was usual in the genre at the time. And in the *Finale* in D major - a real concert piece - the composer is not afraid to use the fugue to heighten the vehemence of a brilliant discourse.

Program notes by Michael Hicks and Natassja Olsen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, September 22, 1993 - 7:30 pm
Madsen Recital Hall

Early Music Ensemble

Alejandro Garry, *countertenor*
Rebecca Pyper-Busselberg, *soprano*
Andrus Madsen, *harpsichord*

Assisted by members of the
Early Music Ensemble

Program

Music of George Frideric Handel
(1685-1759)

Aria: Lascia ch'io pianga	from *Rinaldo*
To Thee, Thou Glorious Son of Worth	duet from *Theodora*
Return, oh God of Hosts	from *Samson*
Tornami a vaghegiar	from *Alcina*
Cielo! se tu il consenti	from *Orlando*

Intermission

He Shall Feed His Flock	from *Messiah*
I Know That My Redeemer Liveth	
Cara sposa	from *Rinaldo*
Sì spietata	from *Giulio Cesare*
Caro! Bella!	

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BYU DEPARTMENT OF DANCE

World of Dance 1993

September 22 - 25

7:30 pm DeJong Concert Hall

PROGRAM

Master of Ceremonies: Leslie Norris

Sweet

Performed by: **The Dancers' Company**
Choreography: Brenda Daniels

Roses of the South

Performed by: **BYU Theatre Ballet**
Choreography: Janalyn Memmott

Frontier Hoedown

Performed by: **International Folk Dance Ensemble**
Choreography: Cathy Black

Hidden Persuasion

Performed by: **Ballroom Dance Company**
Choreography: Lee Wakefield

Down On My Knees

Performed by: **Cougarettes**
Choreography: Kim Lanham

Elements

Performed by: **BYU Theatre Ballet**
Choreography: Nikki Motley

Leapin' Linens

Performed by: **Young DanceMakers**
Choreography: Pat Debenham

Love Potion

Performed by: Rick Robinson and Melissa Jewkes
of the **Ballroom Dance Company**

Rhythmic Taps

Performed by: **BYU Tap Dance Club**
Choreography: Colleen Anderson

Double Oh!

Performed by: **Cougarettes**
Choreogrphy by: Melanie Layton Walker

Excepts from Time It Was

Performed by: **The Dancers' Company**
Choreographer: Caroline Prohosky

Pas de Deux from Romeo and Juliet

Performed by: **BYU Theatre Ballet**
Choreographer: Charles Bennett

Turkish Medley

Performed by: **International Folk Dance Ensemble**
Choreography: Ahmet Lũleci

Dick Tracy Latin American Medley

Performed by: **Ballroom Dance Company**
Choreography: Corky and Shirley Ballis; Lee and Linda Wakefield
Music: Arranged By Kurt Bestor

Production Personnel for

WORLD OF DANCE 1993

Artistic Directors

Ballroom Dance Company	**Lee Wakefield**
Cougarettes	**Jodi Maxfield**
International Folk Dance Ensemble	**Ed Austin**
The Dancers Company	**Caroline Prohosky**
Theatre Ballet	**Sandra Allen** **Mark Lanham** **YiQi Cheng**
Young DanceMakers	**Christine Ollerton** **Kathie Debenham**

Concert Directors

Technical Director	**Joe White**
Lighting Director	**Russ Ridgeway**
Publicity Director	**Gary Hopkinson**
Sound Engineer	**Troy Sales**
House Manager	**Paul Duerden**
Stage Manager	**Scott Horman**

World of Dance

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Department of Dance,
College of Physical Education,
Brigham Young University

Department Chair	**Phyllis C. Jacobson**
College Dean	**Elmo s. Roundy**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

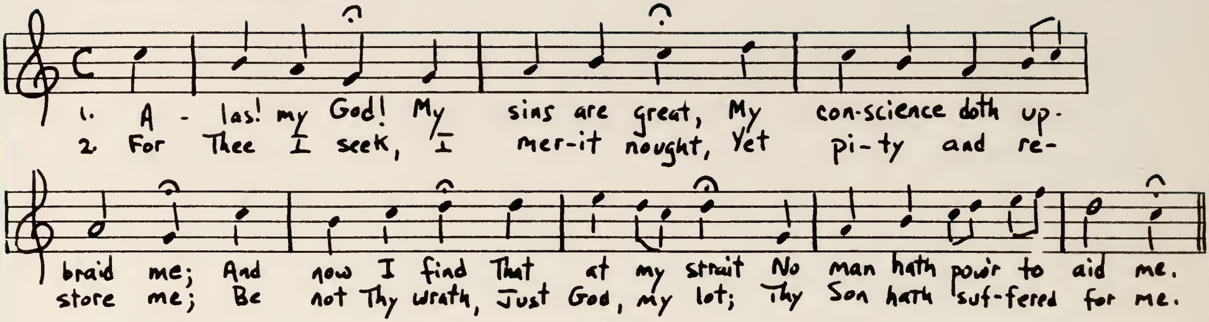
Friday, September 24, 1993 - 7:30 pm
Provo Central Stake Center

Organ Music of Johann Sebastian Bach
Douglas E. Bush
organ

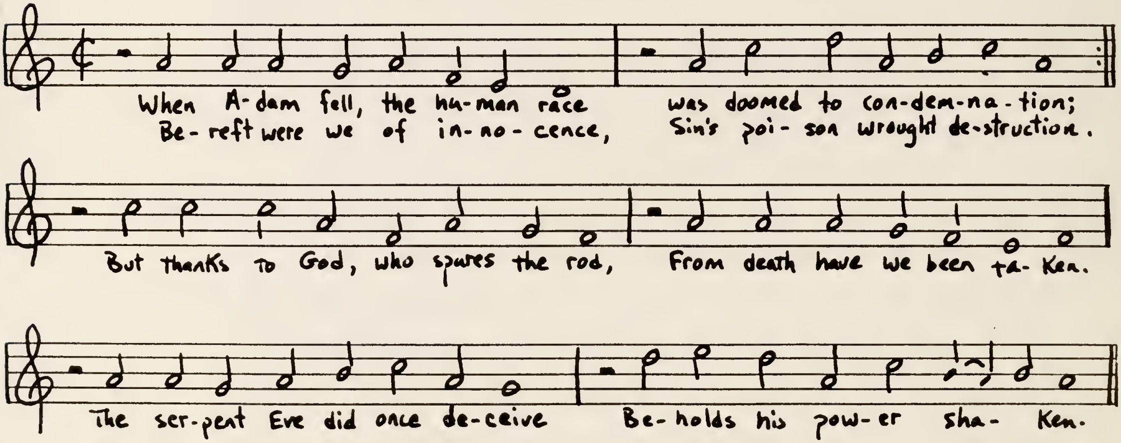
Prelude and Fugue in C Major, BWV 553
Ach Gott und Herr, BWV 693*
Prelude and Fugue in D Minor, BWV 554
Fuga sopra: Durch Adams Fall ist ganz verderbt, BWV 705*
Prelude and Fugue in E Minor, BWV 555
Fughetta super: Gottes Sohn ist kommen, BWV 703*
Prelude and Fugue in F Major, BWV 556
Gott, durch deine Güte, BWV 724*
Prelude and Fugue in G Major, BWV 557
Nun freut euch lieben Christen g'mein, BWV 755*
Prelude and Fugue in G Minor, BWV 558
Vater unser im Himmelreich, BWV 737*
Prelude and Fugue in A Minor, BWV 559
Liebster Jesu, wir sind hier, BWV 706*
Prelude and Fugue in B-flat Major, BWV 560

* Each prelude will be preceded by the singing of its chorale.
See corresponding chorale for texts and melodies.

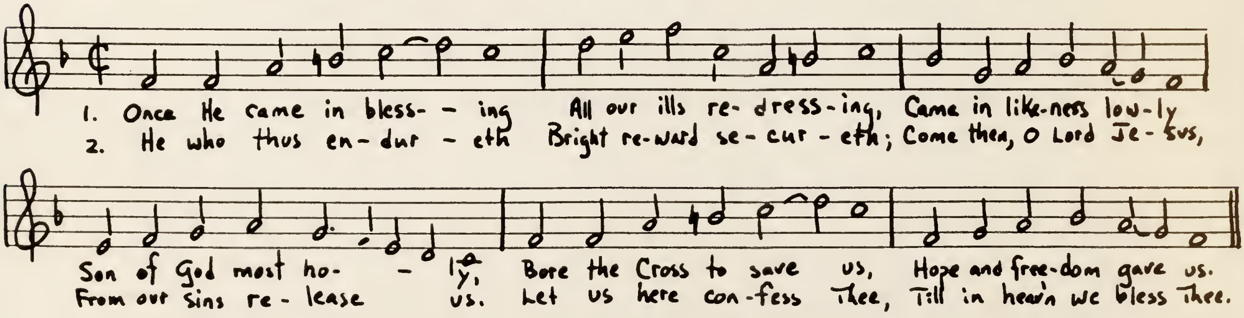
Ach Gott und Herr


1. A - las! my God! My sins are great, My con-science doth up-
2. For Thee I seek, I mer-it nought, Yet pi-ty and re-
braid me; And now I find That at my strait No man hath pow'r to aid me.
store me; Be not Thy wrath, Just God, my lot; Thy Son hath suf-fered for me.

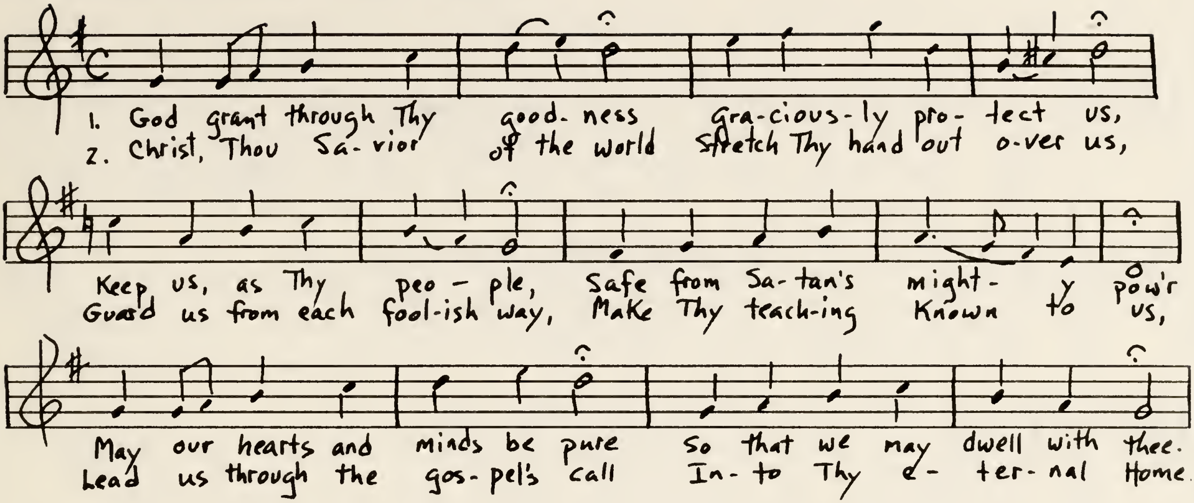
Durch Adams Fall ist ganz verderbt


When A-dam fell, the hu-man race was doomed to con-dem-na-tion;
Be-reft were we of in-no-cence, Sin's poi-son wrought de-struction.
But thanks to God, who spares the rod, From death have we been ta-ken.
The ser-pent Eve did once de-ceive Be-holds his pow-er sha-ken.

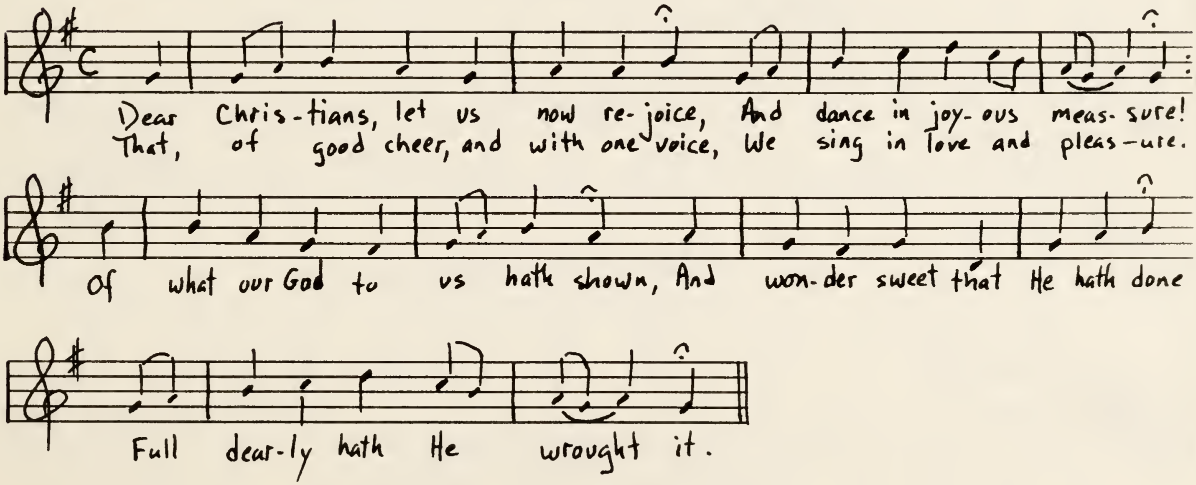
Gottes Sohn ist Kommen


1. Once He came in bless- - ing All our ills re-dress-ing, Came in like-ness low-ly
2. He who thus en-dur - eth Bright re-ward se-cur - eth; Come then, O Lord Je-sus,
Son of God most ho- - ly, Bore the Cross to save us, Hope and free-dom gave us.
From our sins re-lease us. Let us here con-fess Thee, Till in heav'n we bless Thee.

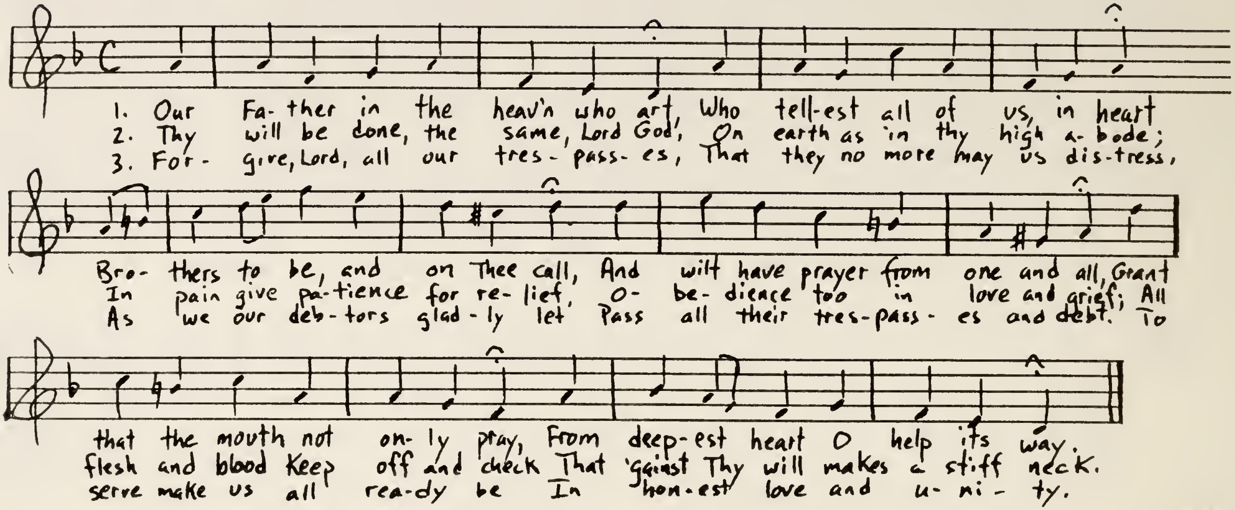
Gott durch deine Güte


1. God grant through Thy good- ness Gra-cious-ly pro- tect us,
2. Christ, Thou Sa- vior of the world Stretch Thy hand out o-ver us,
Keep us, as Thy peo - ple, Safe from Sa-tan's might- y pow'r
Guard us from each fool-ish way, Make Thy teach-ing Known to us,
May our hearts and minds be pure So that we may dwell with thee.
Lead us through the gos-pel's call In- to Thy e- ter- nal Home.

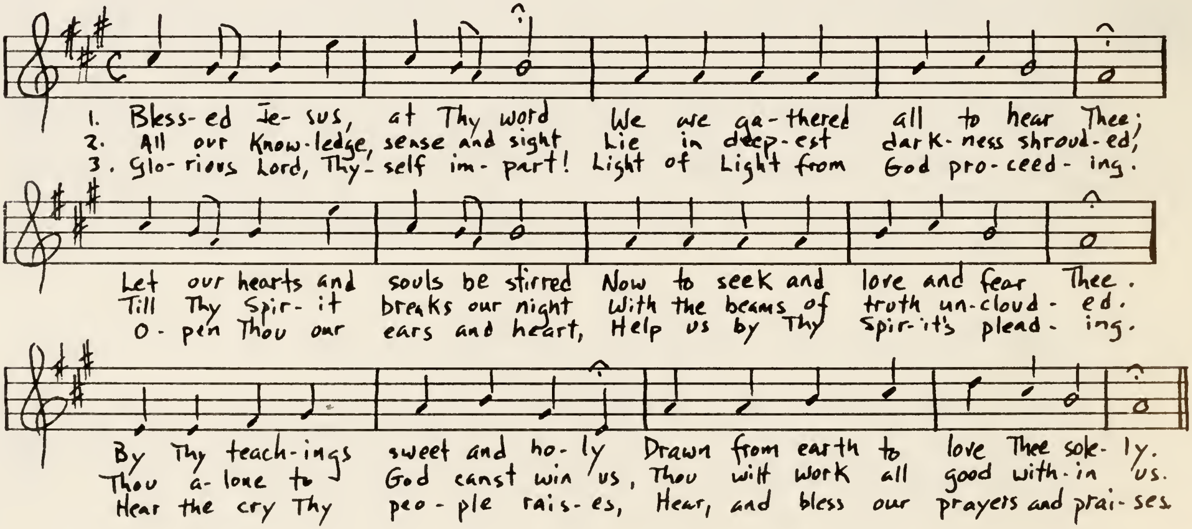
Nun freut euch, lieben Christen gmein


Dear Chris-tians, let us now re-joice, And dance in joy-ous meas-sure!
That, of good cheer, and with one voice, We sing in love and pleas-ure.
Of what our God to us hath shown, And won-der sweet that He hath done
Full dear-ly hath He wrought it.

Vater unser im Himmelreich


1. Our Fa-ther in the heav'n who art, Who tell-est all of us, in heart
2. Thy will be done, the same, Lord God, On earth as in thy high a-bode;
3. For-give, Lord, all our tres-pass-es, That they no more may us dis-tress,
Bro-thers to be, and on Thee call, And wilt have prayer from one and all, Grant
In pain give pa-tience for re-lief, O-be-dience too in love and grief; All
As we our deb-tors glad-ly let Pass all their tres-pass-es and debt. To
that the mouth not on-ly pray, From deep-est heart O help its way.
flesh and blood keep off and check That 'gainst Thy will makes a stiff neck.
serve make us all rea-dy be In hon-est love and u-ni-ty.

Liebster Jesu, wir sind hier


1. Bless-ed Je-sus, at Thy word We are ga-thered all to hear Thee;
2. All our know-ledge, sense and sight Lie in deep-est dark-ness shroud-ed,
3. Glo-rious Lord, Thy-self im-part! Light of Light from God pro-ceed-ing.
Let our hearts and souls be stirred Now to seek and love and fear Thee.
Till Thy Spir-it breaks our night With the beams of truth un-cloud-ed.
O-pen Thou our ears and heart, Help us by Thy Spir-it's plead-ing.
By Thy teach-ings sweet and ho-ly Drawn from earth to love Thee sole-ly.
Thou a-lone to God canst win us, Thou wilt work all good with-in us.
Hear the cry Thy peo-ple rais-es, Hear, and bless our prayers and prai-ses.

In the event of an emergency, please observe that exits are provided at the north and south ends of the chapel (note green exit signs). Please note the closest exit from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, September 28, 1993 - 7:30 pm
de Jong Concert Hall

Evening of Concertos

featuring

BYU Philharmonic
Clyn Barrus, *director*

BYU Chamber Orchestra
Bryce Rytting, *director*

This concert is performed in honor of Maurice Abravanel, a musician and friend

Program

Concerto No. 2 in G minor for Piano and Orchestra — Camille Saint-Saens
Presto — (1835-1921)

Damon Stout, *piano*
(Student of Irene Peery)

Concerto for Viola and Orchestra — William Walton
Allegro Moderato — (1902-1983)

Claudine Bigelow, *viola*
(Student of David Dalton)

Concerto for Clarinet — Artie Shaw
(1910-)

Clark Burnside, *clarinet*
(Student of David Randall)

Concertino for Trombone and String Orchestra — Lars-Erik Larsson
(1908-   )

Will Kimball, *trombone*
(Student of Daniel Bachelder)

Fantasy for Saxophone and Orchestra — Heitor Villa-Labos
(1887-1959)

Michael Vance, *saxophone*

Concerto No. 3 in C major for Piano and Orchestra — Sergey Prokofiev
Allegro ma non troppo — (1891-1953)
Lara Lambert, *piano*
(Student of Irene Peery)

Kristine L. Parker, flute, now attending the Unviversity of Michigan, was also a concerto competition winner.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Performing Arts Series

presents

Gail Niwa
piano

Wednesday, September 29, 1993
7:30 pm
de Jong Concert Hall

Program

Variations in F minor Hob. XVII/6	Franz Josef Haydn (1732-1809)
From *Masques*, op. 34 Schéhérazade Serénade de Don Juan	Karol Szymanowski (1882-1937)
Nocturne in C-sharp Minor, op. 27, no. 1	Frédéric Chopin (1810-1849)
Scherzo No. 3 in C-sharp Minor, op. 39	Frédéric Chopin

Intermission

Pictures at an Exhibition	Modeste Mussorgsky (1839-1881)

- Promenade
- The Gnome
- Promenade
- The Old Castle
- Promenade
- Tuileríes - Children Quarreling at Play
- Bydlo
- Promenade
- Ballet of the Unhatched Chickens
- Samuel Goldenberg and Schmuyle
- Promenade
- The Market Place at Limoges
- Catacombae
- Lingua Mortua
- Hut of the Baba-Yaga
- The Great Gate of Kiev

Program Notes

Gail Niwa created a sensation at the 1991 Gina Bachauer International Piano Competition, not only winning the top prize (the gold medal, never before won by a woman), but also capturing two additional awards—the Audience Prize and the Chamber Music Prize. As prize winner, she made her New York recital debut at Alice Tully Hall in October, 1991. Ms. Niwa similarly gave her Kennedy Center debut as winner of the 1987 Washington International Competition. She has also been awarded top prizes in the International Chopin Competition, the Young Keyboard Artists Association Competition, and the prestigious Mae Whitaker Competition. Her performance schedule last season included a recital at the American College of Greece in Athens, a solo engagement with the Utah Symphony, and a recital and masterclasses at the TCU Cliburn Institute in Fort Worth, Texas.

Born in Chicago, the daughter of two professional musicians, Ms. Niwa began piano studies with her mother, making her orchestral debut with the Chicago Symphony at age eight. She subsequently received a scholarship to the Juilliard School, where she earned her Bachelor and Master of Music degrees as a student of Adele Marcus. She has given recitals in Chicago, Miami, Montreal, Toronto, and at the Amsterdam Concertgebouw, has reappeared twice with the Chicago Symphony, also performing as soloist with the Augusta, Memphis, and Grant Park Symphonies, and has made notably successful tours in Scandinavia and the Far East.

Recognized as an outstanding ensemble performer, she won the Best Accompanist Award at the 1986 Tschaikowsky Competition for violinists in Moscow. Ms. Niwa has been featured as soloist with the Kammergild Chamber Players of St. Louis and the Banff Festival Chamber Orchestra, and is currently a member of both Partita and Chelsea Chamber Ensembles in New York. Her recordings with violinist David Kim for the Musical Heritage Society and Teldec labels include major works by Strauss, Respighi, Stravinsky and Brahms.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Fall Choral Showcase

featuring

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

Brigham Young University Women's Chorus
Amy Dalton, *conductor*

Brigham Young University Singers
Ronald Staheli, *conductor*

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Thursday, September 30, 1993
7:30 pm & 9:00 pm
de Jong Concert Hall

I

¡Ah, El Novio No Quere Dinero! — 15th Century Sephardic Song
setting by Mack Wilberg

Jon Jensen, *soloist*

Agnus Dei, from *Chichester Mass* — William Albright
(1944-   )

Gamelan — R. Murray Schafer
(1933-   )

Let Me Fly — Afro-American Spiritual
arr. by Robert DeCormier

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

II

All His Mercies Shall Endure — George Frederic Handel
(1685-1759)

Laudate Dominum — Wolfgang Amadeus Mozart
from *Vesperae Solennes de Confessore* — (1756-1791)

Paige Brashear, *soloist*

Unexpected Song — Andrew Lloyd Webber/Don Black
arr. by Amy Dalton

D'Nel Grove, *soloist*

Corner of the Sky — Stephen Schwartz
arr. by Amy Dalton

Brigham Young University Women's Chorus
Amy Dalton, *conductor*
Diane Carter, *piano*

III

Zigeunerlieder, op. 103
Johannes Brahms
(1833-1897)

He, Zigeuner
Hochgetürmte Rimaflut
Brauner Bursche führt zum Tanze
Mond verhüllt sein Angesicht
Rote Abendwolken ziehn

Jill Winters, *piano*

Magnificat
Arvo Pärt
(1935-)

Write Thy Blessed Name, O Lord, Upon My Heart
Dale Grotenhuis

Brigham Young University Singers
Ronald Staheli, *conductor*

IV

Coronation Anthem No. 1
George Frederick Handel
arr. by James Kasen

Jabberwocky (from Lewis Carroll text)
Sam Pottle

Two American Folk Songs

I Wished to be Single Again
arr. by John Ricketts

Chris Hopkin, *soloist*

Cindy
arr. by Mack Wilberg

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*
Mark Johnson, Chris Crans, Damon Stout,
Daniel Stout and John Malinka, *piano*
James Kasen, *organ*
Michelle Hansen and Melissa Oxborrow, *oboe*
AManda Bryan and Stacey Knoernschild, *bassoon*
Kathleen Mitchell, *percussion*
Kevin Wise, *string bass*

V

Three Hymn Settings

The Lord is My Shepherd	arr. by Mack Wilberg
Jesus, the Very Thought of Thee	arr. by Ronald Staheli
Awake, Ye Saints of God, Awake	arr. by Ronald Staheli

Combined Choirs
Marcos Krieger and James Kasen, *organ*

UPCOMING CHORAL EVENTS

BYU Singers/Concert Choir	**November 5th**
Women's Chorus	**November 9th**
Philharmonic and Combined Choirs	**November 11th**
Men's Chorus	**November 16th**
A Celebration of Christmas	**December 3rd & 4th**

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, October 1, 1993 - 7:30 pm
Madsen Recital Hall

Graduate Recital

Peter Asplund
tenor

Assisted by
James Margetts, *piano*
Judy Fletcher, *violin*
Marinda Peterson, *violin*
Emily Barrett, *viola*
Monika Rosborough, *cello*
and Sarah Asplund, *soprano*

In partial fulfillment of the requirements for
the degree Master of Music

I

Malinconia, Ninfa gentile	Vincenzo Bellini
Almen se non poss'io	(1801-1835)
Per pietà, bell'idol mio	
Ma rendi pur contento	

II

Frühlingslied, op. 19, no. 1	Felix Mendelssohn
And'res Maienlied (Hexenlied), op. 8, no. 8	(1809-1847)
Altdeutsches Frühlingslied, op. 86, no. 6	
Auf Flügeln des Gesanges, op. 34, no. 2	

III

On Wenlock Edge
Ralph Vaughan Williams
(1872-1958)

- I. On Wenlock Edge
- II. From far, from eve and morning
- III. Is my team ploughing
- IV. Oh, when I was in love with you
- V. Bredon Hill
- VI. Clun

with piano and string quartet

IV

Three Songs from Spain
Carlos Surinach
(1915-)

- I. Ay qué trabajo me cuesta
- II. El rio despierta
- III. Por un ventanal

V

Where in the World, from *The Secret Garden*
How Could I Ever Know?
Norman/Simon

Oh, Happy We, from *Candide*
Leonard Bernstein
(1918-1990)

with Sarah Asplund, *soprano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, October 5, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artists Recital

Elaine Lewis Jorgensen
flute

with

Jeffrey Shumway
pianist

Assisted by

Donna Fairbanks, *violin*

Lawrence Green, *guitar*

Syrinx	Claude Debussy (1862-1918)
Concerto in D major, F.XII, 43 Allegro Andante Cantabile Allegro	Antonio Vivaldi (1678-1741)
An Evening in the Village	Béla Bartók (1881-1945)
Three Folksongs from the County of Csik	Béla Bartók
Polonaise, op. 219, no. 3	Wilhelm Popp

Intermission

Enter'Acte	Jacques Ibert (1890-1962)
Sonata in D major, Op. 94 Moderato Allegretto Scherzando Andante Allegro Con Brio	Sergey Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, October 7, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Geralyn Giovannetti
oboe

Assisted by
Mack Wilberg, *piano*
and
Laurence Lowe, *horn*
Lysa Rytting, *harp*
Nicole Jackson, *violoncello*

Sonata in g minor	Carl Philipp Emanuel Bach
Adagio	(1714-1788)
Allegro	
Vivace	
Three Songs Without Words	Paul Ben-Haim
Arioso	(b. 1897)
Ballad	
Sephardic Melody	
Sarabande et Allegro	Gabriel Grovlez
	(1879-1944)

Intermission

Trio in a minor, Op. 188	Carl Reinecke
Allegro moderato	(1824-1910)
Scherzo	
Adagio	
Finale	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, October 13, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artists Recital

David M. Randall
clarinet

Diane Baker Drinkall
piano

Premiere Sonata for Clarinet and Piano	Francois Devienne (1759-1803)
Allegro con spiritoso Adagio Rondo—Alllegretto	
Fantasy for Clarinet and Piano	Merrill Bradshaw (b.1929)
Sonata for Clarinet and Piano in E-flat Major, op. 120, no. 2	Johannes Brahms (1833-1897)
Allegro amabile Allegro appassionato Andante con moto	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 16, 1993 - 4:00 pm
Madsen Recital Hall

Sophomore Recital

Ryan T. Murphy
piano

Student of Robert B. Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Partita in B-flat Major, S.825	Johann Sebastian Bach (1685-1750)
Praeludium Allemande Courante Sarabande Menuet I Menuet II Gigue	
Etudes en forme de Variations, Op. 13	Robert Schumann (1810-1856)

Intermission

Intermezzo in A-flat Major	Francis Poulenc (1899-1963)
Feux d'artifice *from Preludes Book II*	Claude Debussy (1862-1918)
Polonaise No. 1	Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 16, 1993 - 7:30 pm
Provo Central Stake Center

Faculty Artists Recital

Douglas E. Bush
organ

Third in a series of the complete
organ works of Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in C Major, BWV 531

Allein Gott in der Höh sei Ehr
In alternatim, organ and voices

BWV 716 *Fugue*

Stanza 1: All Glory be to God on High
audience in unison
BWV 711

Stanza 2: All Glory be to God on High
audience in harmony
BWV 715

Stanza 3: All Glory be to God on High
accompanied by BWV 715

Herzlich tut mich verlangen, BWV 727

Prelude and Fugue in C Major, BWV 547

Herr Jesu Christ, dich zu uns wend
In alternatim, organ and voices

Stanza 1: Lord Jesus Christ be Present Now
BWV 709 *ornamented chorale*

Stanzas 2 and 3: Lord Jesus Christ be Present Now
BWV 726

Stanza 4: Lord Jesus Christ be Present Now
accompanied by BWV 726

Three Schübler Chorales

Wo soll ich fliehen hin, BWV 646

Meine Seele erhebt den Herren, BWV 648

Wachet auf, ruft uns die Stimme, BWV 645

Prelude and Fugue in C minor, BWV 546

The next concert in this series of Bach concerts will be Tuesday, November 23, 1993 at 7:30 pm in the Provo Central Stake Center.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

PERFORMING ARTS SERIES

presents

ZAPPED TAPS™
ALFRED DESIO

a performing unit of
Los Angeles Choreographers & Dancers

Friday, October 15, 1993
Pardoe Theater
7:30 pm

Program

All Tap-Tronic™ Scores & Choreography by Alfred Desio

"Preview"	(Tap-Tronic)	

Change shoes to Acoustic Tap Shoes

"Take 5"	(Acoustic)	Paul Desmond
"Cute"	(Vocal scat tap Acoustic)	Neil Hefti
"Capriccio Stomp"	(Acapello Acoustic)	
"Tiger Rag"	(Vocal scat tap Acoustic)	Original Dixieland Jazz Band

Intermission

"Zapped Trio"	(Tap-Tronic)
"Foot Beats"	(Tap-Tronic)
"Digital Delay Drums"	(Tap-Tronic)
"Neth-Atu"	(Tap-Tronic)
"Tiger Rag Reprise"	(Tap-Tronic)

Desio conceived the idea of Tap-Tronic™ in 1981 and it has evolved since then.

All Tap-Tronics works are interactive. The music is developed and changed by the dancer every time he dances a step. Desio was awarded a fellowship from the National Endowment For the Arts for his work, and was recently invited by the Smithsonian Institute in Washington, D.C. to perform with his invention at the opening of their new Experimental Gallery.

Program Notes

Alfred Desio, Director, Choreographer, and Composer, is the inventor of electronic tap called Tap-Tronics™, a system that allows a tap dancer to play electronic instruments using the sound of the taps as a source. A Broadway veteran of the original Broadway productions of *West Side Story, Fiddler On the Roof, Man of La Mancha, Zorba, Kean, She Loves Me,* and *Donny Brook*, he had the distinction of being Katherine Hepburn's personal photographer for *Life Magazine* while a member of the cast of *Coco*. His innovative use of Tap and Electronics was featured in the Tri-Star film *Tap* starring Gregory Hines and Sammy Davis Jr. Alfred was invited by the Smithsonian Institute in Washington D.C. to perform his **Zapped Taps** at the opening of their new Experimental Gallery.

In 1987 **Zapped Taps™/Alfred Desio** performed at Dance Theater Workshop in New York to critical acclaim. The next year, he returned to the Big Apple for Lincoln Center Out of Doors, where an audience of 6,000 attended the show. Alfred has been the subject of major television and radio programs concerned with innovative work with tap and electronics, including *The Today Show, 2 On the Town, NBC News/National, Morning Edition/National Public Radio, Performance Today/NPR, and 'Tappin',* a documentary of the making of the film *Tap*. Last year, Alfred performed and was featured in a film produced by Rusty Frank and Arthur Dong about the history and future of tap.

Associate Director of LOS ANGELES CHOREOGRAPHERS & DANCERS (LA C&D), the non-profit base of **Zapped Taps™/Alfred Desio** , Alfred has been on the faculty of many schools including the University of Southern California, and is presently on the faculty of the R.D. Colburn School of Performing Arts and an Artist In Residence at the Third Street School. He was the recipient of a USC Faculty Research and Innovation Fund (FRIF) grant for a collaborative project with is wife, Louise Reichlin, and has also received a choreography fellowship from the National Endowment For the Arts. Alfred's early dance training and performance was with Jerome Robbins, Jack Cole, Peter Gennaro, Donald McKayle, and Michael Bennett; he also was assistant to Joseph Pilates, Pilates Technique.

Unusual commissions include a collaboration with Pacific Symphony Orchestra in 1990 to premier *Variations for Zapped Taps™ and Orchestra*, which he performed with the orchestra at the Orange County Performing Arts Center. Alfred has also introduced his Tap-Tronics as an enrichment lecturer on the Royal Viking Sea on a recent Hawaiian cruise. In 1991, he collaborated with Carol Lawrence for an industrial *Small World* produced for the Society of Exploration Geophysicists as she portrayed a dancing extraterrestrial. Selected works include *"Birthday Dance"*, a Tap-Tronic duet for himself and Sam Weber, premiered at the Los Angeles County Museum in 1992 with LA C&D, *"Zapped Taps Suite"*, 1991 at Bing Theater/USC with LA C&D, and *"hefty-HEFTY," "Kalimba While You Work", "Midi Puzzle,"* and "7 *am"* all premiered at Keck Theater/Occidental with LA C&D in 1990.

Besides being an accomplished teacher, Alfred has created and directs a special performance project called Kids Tap/L.A., Under his umbrella, LA C&D, he has received a Brody Arts Award from the California Community Foundation to have tap legend Fayard Nicholas, of the Nicholas Brothers, coach the young dancers. He is currently working on a project with them involving historic African-American jazz composers which has just been accepted for the City of Pasadena Arts Education roster. Also adept with adults of diverse ages, Alfred has set work on a company called The Young At Heart, a professional tap group of nine whose average age is 68.

This is the first year Alfred is touring as a member of the WESTAF touring roster. He also tours a solo show in both rural and urban locations under the California Arts Council Touring Program.

COMPANY INFORMATION

Los Angeles Choreographers & Dancers is a non-profit professional dance company with two performance units: the largest uses the title *Los Angeles Choreographers & Dancers* and mainly features the modern choreography of Founder and Artistic Director Louise Reichlin. It often includes work by Associate Director Alfred Desio, either in blend pieces by the two directors or pure tap pieces. **Louise Reichlin & Dancers** features work only by Reichlin. **Zapped Taps™** features the work of Alfred Desio and uses LA C&D as its umbrella and management base. Because of Reichlin and Desio's long time personal and artistic association the marriage of two diverse dance forms under one company title seemed a natural association when the company was founded in 1979. Dedicated to creating more concert work opportunities for L.A. artists, to enriching local dance and enlarging an educated dance audience, the company has produced 37 of its 800 performances. These have ranged from the L.A. Music Center to a 22 performance residency at the L.A. Zoo and to special school performances in 12 school districts. LA C&D has toured California and Arizona, and **Zapped Taps™** met with great success on two recent New York tours, as well as contributing Tap-Tronics™ technology to the recent film *Tap*.

STAFF/LOS ANGELES CHOREOGRAPHERS & DANCERS

Managing Director:	Louise Reichlin	Costumer:	Linda Borough

BOARD OF DIRECTORS/LOS ANGELES CHOREOGRAPHERS & DANCERS

• Alfred Desio • Michael Lehrer • Stacy C. Murray •
• Louise Reichlin • Joan Roberts •

Special Thanks to Sony Corporation of America, the R.D. Colburn School of Performing Arts, and Gemini.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, October 19, 1993 - 7:30 pm
Madsen Recital Hall

Solo Harpsichord Inaugural Recital

featuring

Andrus Madsen
harpsichord

Three Sonatas	Domenico Scarlatti (1685-1757)
Sonata in G minor *(The Cat's Fugue)* K 30 Sonata in A Major *Andante e' Cantabile* K 208 Sonata in A Major *Allegro* K 209	
Toccata nona del 9 tono	Claudio Merulo (1533-1604)
Pavana Bray	William Byrd (1543-1623)
Fantasia Cromatica	Jan Pieterszoon Sweelinck (1562-1621)
Suite in C minor	Matthias Weckmann (ca. 1620-1674)
Allamanda Gigue Courant Sarabande Le Double	

Suite in G minor *For the Wilde Family, 1987* Andrus Madsen
(1969-)

Prelude (ad libitum)
Allemand
Courante
Saraband
Bouree I, II
Gigue

3 Variations from *Aria mit verschiedenen Veränderungen* BWV 988 (Goldberg Variations) Johann Sebastian Bach
(1685-1750)

Variatio 9. Cannone alla Terza
Variatio 13. a 2 Clav.
Variatio 10. Fughetta

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, October 20, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artists Recital

Cindy Child
clarinet

Assisted by
Jeffrey Shumway
piano

Concerto for Clarinet	Aaron Copland (1900-1991)
Three Studies on Flight for Solo Clarinet	Russell Riepe

- I. Your laughter frees me and lends me wings
- II. I wandered lonely as a cloud
- III. Wild Spirit...moving everywhere

Concerto for Clarinet, no. 2, op. 74	Carl Maria von Weber (1786-1826)

Allegro
Romanze: Andante con moto
Alla Polacca

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, October 21, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artists Recital

Laurence Lowe
horn

Assisted by

Dian Baker-Drinkall
piano

Program

Georgian Dance	Sulkhan F. Tsintsadze (1925-)
Concerto No. 2 in E-flat Major Allegro Adagio staccato Allegro assai	Christoph Förster
Vocalise	Sergei Rachmaninoff (1873-1943)

Intermission

Villanelle	Paul Dukas (1865-1935)
Partita Malinconia Caccia Aria Alla Marcia	Verne Reynolds (1926-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, October 23, 1993 - 7:30 pm
Madsen Recital Hall

Junior Recital

Anna King
violin

Student of
Barbara Williams

Assisted by
Sonya Hammock, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata IV in D Major Adagio Allegro Larghetto Allegro	George Frideric Handel (1685-1759)
Canzone *transcribed from the Second Movement of the Piano Concerto, Op. 38*	Samuel Barber (1910-1981)
Improvisation, op. 21, no. 1	Dmitry Borisovich Kabalevsky (1904-1987)

Sonata No. 7 in C minor, op. 30, no. 2 Ludwig van Beethoven
(1770-1827)
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro, Presto

Introduction and Rondo Capriccioso, Op. 28 Camille Saint-Saens
(1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, October 26, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artists Recital

Daniel Bachelder
trombone, euphonium

Dian Baker-Drinkall
piano

with

Lila Stuart-Bachelder
soprano

Program

Vocalises — Giulio Marco Bordogni-Sluchin (1788-1856)
    Allegro vivace
    Andante cantabile

O Lord Most Holy — César Frank (1822-1890)

Lila Stuart-Bachelder, *soprano*

Esquisses for Trombone and Piano — Julien Porret
    Andantino
    Andantino
    Moderato

Duetto Buffo Di Due Gatti	Gioacchino Rossini arr. Bachelder

Lila Stuart-Bachelder, *soprano*

Intermission

Oh, quand je-dors	Franz Liszt arr. Bachelder
O King of Kings	George Frederic Handel arr. Bachelder
Morceau Symphonique	Alexandre Guilmant (1837-1911)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, October 28, 1993 - 7:30 pm
Madsen Recital Hall

OCTUBAFEST

Faculty Artists Recital

Steven Call
tuba

Keiko Yano, *piano*
Robb Hoch, *piano*
Todd Wilkinson, *drums*
Clark Burnside, *clarinet*

Lento	Paul Holmes
Concerto For Bass Tuba	Ralph Vaughan Williams
Allegro moderato	(1872-1958)
Romanza: Andante sostenuto	
Finale - Rondo Ala Tedesca	
Vocalise	Sergei Rachmaninoff (1873-1943)
Variations sur "Le Carnaval de Venise"	Jean-Babtiste Arban

Intermission

Down in Honky Tonk Town	Chris Smith
West End Blues	Joe “King” Oliver
Ain’t Misbehavin’	Thomas “Fats” Waller
Star Dust	Hoagy Carmichael
Triste	Antonio Carlos Jobim
Petite Fleur	Sidney Bechet
Someday You’ll Be Sorry	Louis Armstrong
Undecided	Charlie Shavers

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, October 29, 1993 - 7:30 pm
Madsen Recital Hall

OCTUBAFEST GUEST RECITAL

featuring the

United States Navy Band
Tuba-Euphonium Quarter

Chief Musician Roger Behrend, *director and euphonium*
Chief Musician David Miles, *euponium*
Chief Musician Keith Mehlan, *tuba*
Chief Musician Andrew Carlson, *tuba*

Program

Petite Caprice in the style of Offenbach	Rossini—Davis
Quartet for Brass	Ramsoe—Buttery
I. Scherzo	
II. Andante Quasi Allegretto	
III. Allegro Molto	
Stephen Foster Jazz Suite	Arr. L. Niehaus
III. Oh Susanna	
II. My Old Kentucky Home	
IV. Camptown Races	
Sea Tubas	D. Minerd
Turkish March	Mozart—K. Mehlan

Intermission

Fanfare No. 1	J. Taylor
Aragonaise from “Le Cid”	J. Massenat Arr. M. Erickson
French Suite I. Ma Normandie II. Aupres de ma blonde	Arr. R. Dempsey
Keystone Cops	L. Niehaus
Eine Kleine Schrekens Musik	K. Mehlan

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

GRAND OCTUBAFEST CONCERT

featuring

The United States Navy Band
Tuba-Euphonium Quartet

The BYU Tuba-Euphonium Ensemble

The Utah Tuba Quartet

The Octubafest Massed Tuba
Euphonium Ensemble

Saturday, October 30, 1993 - 7:30 pm
Madsen Recital Hall

GRAND OCTUBAFEST CONCERT

Program

Sarabande and Bouree	Johann Sebastian Bach arr. Yodo
Jesu, Joy of Man's Desiring	Johann Sebastian Bach arr. Werden
Power	John Stevens
The Stars and Stripes Forever	John Philip Sousa arr. Werden

BYU Tuba-Euphonium Ensemble

Fantasia in C	Johann Sebastian Bach arr. Sabourin
Allegro	Wolfgang Amadeus Mozart arr. Peoples
Bocoxe	Baden Powell De Aquino arr. Buttery

The Utah Tuba Quartet

Intermission

Bugler's Holiday	L. Anderson
Londonderry Air	Arr. K. Mehlan
Sonate II	Johann Sebastian Bach

Keith Mehlan, *tuba*

Sonatina for Euphonium and Synthesizer Tape	J. Boda

David Miles, *euphonium*

Romanzen, Opus 94	Robert Schumann

Andrew Carlson, *tuba*

Rhapsody for Euphonium	J. Brubaker

Roger Behrend, *euphonium*

U.S. Navy Band Tuba-Euphonium Quartet
soloists accompanied by Keiko Yano, *piano*

Overture to the Marriage of Figaro	Wolfgang Amadeus Mozart arr. Gottschalk
Consortium	John Cheetham

Combined Utah Tuba Quartet and
U.S. Navy Band Tuba-Euphonium Quarter

Octubafest Massed Tuba Euphonium Ensemble
Selections to be announced

Ensembles

United States Navy Band Tuba-Euphonium Quartet

Chief Musician Roger Behrend, *director and euphonium*
Chief Musician David Miles, *euphonium*
Chief Musician Keith Mehlan, *tuba*
Chief Musician Andrew Carlson, *tuba*

The BYU Tuba-Euphonium Ensemble

John Anderson, *euphonium*
David Booth, *euphonium*
Shelby Brewer, *euphonium*
Alaska Franklin, *euphonium*
Debra Palmer , *euphonium*
Stacie Smith, *euphonium*
Lorin Wise, *euphonium*

Stacee Stevenson, *piccolo*

Dan Bryce, *tuba*
Corry Cloward, *tuba*
Francisco Davila, *tuba*
Mike Giles, *tuba*
Thad LeVar, *tuba*
Matthew Newville, *tuba*
Sean Robinson, *tuba*
Thomas Storms, *tuba*

The Utah Tuba Quartet

Daniel Bachelder, *euphonium*
Kim Dalby, *euphonium*
Steven Call, *tuba*
Michael McCawley, *tuba*
Lindy Taylor, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 2, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

J. Arden Hopkin
baritone

J. David Skouson
piano

Program

I

Selections from *Vedic Hymns*, Op. 24
Gustav Holst
(1874-1934)

- Ushas (Dawn)
- Varuna (The Waters)
- Song of the Frogs
- Varuna (Sky)
- Maruts (Stormclouds)

II

Selections from *Hermit Songs*, Op. 2
Samuel Barber
(1910-1981)

- At Saint Patrick's Purgatory
- Church Bell at Night
- The Heavenly Banquet
- The Crucifixion
- The Monk and his Cat
- Promiscuity
- The Desire for Hermitage

III

Two Hannah Szenesh Poems
Kol Kara
Ashrey Ha-Gafrur

Max Helfman
(1901-1963)

Four Carolyn Pearson Poems
Analysis
Prayer
The Lord Speaks to a Literary Debauche
Newly Arrived in Heaven

N. Kay Brown
(b. 1932)

I am the True Vine (John 15:1,2,4-6)
Christ is your Own (Martin Luther)

Royce Isham
(b. 1942)

IV

Spirituals
Sinner, Please Doan Let Dis Harves' Pass
Oh, Didn't It Rain
Deep River
Wade in de Water
Were You There
Ride on, King Jesus!

arr. H.T. Burleigh
(1886-1946)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 3, 1993 - 7:30 pm
Madsen Recital Hall

Early Music Ensemble

Douglas E. Bush, director

Music of Johann Sebastian Bach
(1685-1750)

Program

Motet: Lobet den Herrn, alle Heiden, BWV 230

David Young, *organ*

Cantata: Widerstehe doch der Sünde, BWV 54
Aria
Recitativo
Aria

Alejandro Garry, *countertenor*

Andrew Unsworth, *organ*

Air, from Overture in D Major, BWV 1068

Thomas Cimarusti, *harpsichord*

Concerto in C Major for Two Harpsichords, BWV 1061
[Allegro]
Adagio ovvero Largo
Fuga

William Atkinson, Marcos Krieger, *harpsichords*

Cantata: Wachet auf, ruft uns die Stimme, BWV 140
Chorale
Recitativo
Aria (duetto)
Chorale
Recitativo
Aria (duetto)
Chorale

Rebecca Pyper Busselberg, *soprano*
Andrew B. Powell, *tenor*
Paul F. Busselberg, *bass*
David Young, *organ*

Early Music Ensemble

Sopranos
Diane Arnett
Alison Giauque
Joni Jensen
Christina Knecht
Eva M. Rankin

Altos
Carol Dean
Alejandro Garry
Sarah Hart
Heather Holt
Laurie Madsen

Tenors
Thomas Cimarusti
Thomas Glenn
Andrew B. Powell
Mark R. Taylor
Andrew Unsworth
Felicity Svenson
Doris Telford

Basses
William Atkinson
Luke Howard
Andrus Madsen
Russell Peterson

Violin I
Paul Frederic Abegg
Jonathan Hill

Violin II
Rachel Caroline Bakes
Mary Louise Otterstrom

Viola
Alisa Probst

Cello
Hans Twitchell

Oboe
Michelle Hansen
Lorilee Erdman

English Horn
Lindsay Robison

Bass
Thom Herlin

The Early Music Ensemble will be performing a similar program at the Cathedral of the Madelaine, 331 E. So. Temple, Salt Lake City, November 7, 1993 beginning at 8 p.m.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, November 4, 1993 - 9:00 pm
Madsen Recital Hall

Sounds of Silver Flute Choir

Elaine Jorgensen, *director*

Lynelle Haas, Lisa Poll, Alison Ediger, *assistants*

Missy Perry, *pianist*

Program

Welcome, Welcome	Medieval Round
Little Fugue	Johann Sebastian Bach arr. Ann McGinty
Concerto Grosso VIII from *Christmas Concerto* Allegro Vivace Largo Pastorale	Archangelo Correlli arr. Kelly Crandell
Divertimento No. 2 Larghetto Menuetto	Wolfgang Amadeus Mozart arr. Ralph Guenther
Shenandoah	arr. Mary Jean Simpson
Tico, Tico	Irving Drake, Albysio Oliverir and Zequinha Abreu arr. Trevor Wye

Monochrome V — Peter Schickele

Romeo and Julliet Overture — Peter Ilyitch Tschaikowsky
arr. Kelly Crandall

Personnel

"Schickle" Group
Anjanette Comer
Alison Ediger
Lynelle Haas
Valerie Munns
Lisa Poll
Angie Updike
Susan Watkins
Jackie Williams

"Mozart" Group
Robin Allen
Katherine Barrett
Lisa Chamberlain
Erin Conway
Jaroldeen Edwards
Mary Egbert
Jenny Good
Camilla Hardy
Melinda Holman
Erin Kimball
Gina Palmer
Francesca Sarsfield
Kimberli Snyder
Nikki Downs
Michelle Tanner
Julie Ashton
Julie Green

"Correlli" Group
Danielle Andrews
Laura Broce
David Brown
Annette Case
Gabrielle Dobbs
Jane Kilby
Niki Madsen
Allison Merrill
Kelli Merrill
Missy Perry
Marquelle Revo
Larissa Frey

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Brigham Young University Singers
Ronald Staheli, *conductor*

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

Friday, November 5, 1993
7:30 pm
de Jong Concert Hall

I

This Is One of Those Moments	Michel Legrand (1932-)

Two Contemporary Settings of Old Latin Texts

Ave verum corpus	Imant Raminsh (1943-)
Magnificat	Arvo Pärt (1935-)

Zigeunerlieder	Johannes Brahms (1833-1897)

I. He, Zigeuner
II. Hochgetürmte Rimaflut
III. Wisst ihr, wann mein Kindchen
IV. Lieber Gott, du weisst
V. Brauner Bursche führt zum Tanze
X. Mond verhüllt sein Angesicht
XI. Rote Abendwolken ziehen

Jill Winters, *piano*

Music of the Night

Come to Me, My Love	Norman Dello Joio (1913-)
To Be Sung On the Water, op. 42, no. 2	Samuel Barber (1910-1981)
Night Waltzes	Stephen Sondheim (1930-)
Sure On This Shining Night, op. 13, no. 3	Samuel Barber

Brigham Young University Singers

Ronald Staheli, *conductor*
Jill Winters, Paul Busselberg, Megan Allen, Randy Kempton, *accompanists*

II

¡Ah, El Novio No Quere Dinero!
15th Century Sephardic Song
setting by Mack Wilberg

Jon Jensen, *soloist*

Agnus Dei, from *Chichester Mass*
William Albright
(1944-)

Wachet Auf, ruft uns die stimme
Heinz Werner Zimmermann
(1930-)

Robbyn Thompson and Dan Gardner, *soloists*

Four Nationalistic Part-Songs

Ciranda (Brazil)
Souza Lima
(1898-1982)

Spártai Gyermek (Hungary)
Lajos Bárdos
(1899-)

Verlaine—stämning (Sweden)
Hildor Lundvik
(1885-1950)

Tracy Madsen, *soloist*

Gamelan (Java and Bali)
R. Murray Schafer
(1933-)

Let Me Fly
Afro-American Spiritual
arr. by Robert DeCormier

Brigham Young University Concert Choir
Mack Wilberg, *conductor*
Heather Holt and Ryan Murphy, *accompanists*

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Brigham Young University Singers

Ronald Staheli, *conductor*

Soprano

Diane Arnett
Eda Ashby
Valerie Bushman
Rebecca Busselberg
Jordan Gumucio
Lenore Odekirk
Amy Oliphant
Elizabeth Pike
Ruth Robertson

Alto

Megan Allen
Rebecca Bywater
Caroline Call
Amy Dalton
Karen Knudsen
Dyanne Riley
Erin Robison
Jennifer Taylor
Julianna Tollestrup
Tracy Turek
Jill Winters

Tenor

Shea Anderson
Brian Church
Thomas Glenn
Michael Massè
David Monson
Carl Morgan
Todd Queen
Jeff Slichta
Delton Walker

Bass

Joseph Brooks
Paul Busselberg
Randy Kempton
David Morgan
Travis Oliphant
Joseph Riddle
Jared Robertson
Kirk Shaumann
Dean Smurthwaite
Shane Warby
Jason Whiting
Daniel Wilson
Alan Winters

Brigham Young University Concert Choir

Mack Wilberg, *conductor*

Soprano

Ginger Barclay
Stacie Berardi
Kristin Berning
Mary Cowart
Angela Dixon
Joanne Fjerstad
Elaine Green
Julie Ann Griffith
Jennifer Hansen
Joni Jensen
Claudine Lacy
Suzan Lindsey
Tracy Madsen
Emily Mecham
Vanessa Munns
Amber Paulk
Jennifer Pearson
Luanne Relyea
Lindsay Robison
Nicole Simpson
Beth Thomas
Sara Thomas
Robbyn Thompson

Alto

Rebecca Bennion
Annie Bentley
Lisa Birkinshaw
Jani Brown
Deborah Burris
Jen Cothran
Theresa Dunn
Heather Holt
Cindy Jones
Jennifer Marchant
Annette Minor
Candee Nelson
Jan Porter
Minte Robison
Carol Salmon
Manu Sekona
Karin Stallvile
Kim Stambaugh
Heather Staten
Julie Williams
Emily Wood
Melanie Wood
Loralyn Youngberg

Tenor

Jared Anderson
Bill Beesley
Don Callister
David Dunbar
Gary French
Dan Gardner
Geoff Gibson
Ron Hahn
Lincoln Hoppe
David Knight
Marcos Krieger
Ryan Murphy
John Peterson
David Pickering
Lorenzo Pope
Steve Showalter
David Simmons
Shane Smith
Mark Wilkinson
Darrell Zaugg

Bass

Joel Adair
Johnny Aird
Craig Collotzi
Russell Diamond
Alex Ells
Keith Fenstermacher
Jim Hansen
Gordon Harkness
Hugh Hodson
Luke Howard
Stephen Howard
Alex Jenkins
Jon Jensen
Jonathon Johnson
Ben Knaupp
David Lawrence
Michael Madsen
Nathan McKellar
Joseph Ogden
Ryan Pitt
Craig Scribner
Sean Tippetts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, November 5, 1993 - 7:30 pm
Madsen Recital Hall

Brass Works

Daniel Bachelder, *trombone*
David Blackinton, *trumpet*
Steven Call, *tuba*
Bret Jackson, *trumpet*
Laurence Lowe, *horn*

Program

My Spirit Be Joyful	Johann Sebastian Bach arr. Harry Herforth
Quintet I. Allegro vivace II. Chaconne III. Con brio	Malcolm Arnold (1685-1750)
Dance for Brass Quintet	Wilke Renwick

Intermission

Slava	Leonard Bernstein arr. Bret Jackson

Eine Kleine Nachtmusik — Wolfgang Amadeus Mozart
(1756-1791)

- I. Serenade

Sonata in C Major — Tomaso Albinoni
arr. David Hickman

- I. Grave
- II. Allegro
- III. Adagio
- IV. Vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, November 6, 1993 - 6:00 pm
Madsen Recital Hall

Junior Recital

Shirlee Pryor
horn

Student of
Laurence Lowe

Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto No. 2 in E-flat Major, K. 417	Wolfgang Amadeus Mozart
Allegro Maestoso	(1756-1791)
Andante	
Allegro	
Nocturno Op. 7	Franz Strauss
	(1822-1905)
Horn Lokk	Sigurd Berge
	(1972-)
Partita	Verne Reynolds
Malinconia	(1926-)
Caccia	
Aria	
Alla Marcia	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, November 6, 1993 - 7:30 pm
Madsen Recital Hall

Senior Recital

Sandra Kay Sharp
violin

Student of
Barbara Williams

Lizabeth Madsen, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto No. 2 in E Major	Johann Sebastian Bach
Allegro	(1685-1750)
Adagio	
Allegro assai	
Sonata No. 8, op. 30, no. 3	Ludwig van Beethoven
Allegro assai	(1770-1827)
Tempo di Menuetto	
Allegro vivace	
Improvisation op. 21, no. 1	Dmitri Kabalevsky
Allegro non troppo	(1904)
Introduction and Rondo Capriccioso, Op. 28	Camille Saint-Saens (1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, November 6, 1993 - 9:00 pm
Madsen Recital Hall

Junior Recital

Sariah Mourik
cello

Student of
Roger Drinkall

Assisted by

Cody Lubeck, *piano*
Kysha Lowe, *violin*
Emily Barrett, *viola*
Lara Lambert, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata No. 2, BWV 1028, *viola da gamba*	Johann Sebastian Bach (1685-1750)
Adagio Allegro Andante Allegro	
Variations on a Rococo theme, Op. 33	Peter Tchaikovsky (1840-1893)

Intermission

Sicilienne
Maria Theresia von Paradis
(1759-1824)

Piano Quartet No. 1 in G minor, op. 25
Andante con moto
Rondo alla Zingarese
Johannes Brahms
(1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, November 6, 1993 - 7:30 pm
de Jong Concert Hall

Vocal Point

Program

Istanbul	Arrangement Vocal Point adapted from *They might be Giants*
With or Without You	U2 Joshua Tree album words: Bono Music: U2
Paper Moon	From the Natalie Cole version Arr. Cameron Rose for Vocal Point Adapted for voice by Rick McFarland and Vocal Point
One Last Cry	Brian McKnight Arr. Brad and Rick
Don't Put a Tax on the Beautiful Girls	Jack Yellen and MIlton Ager Arr. Tom Gentry
Star Spangled Banner	F. Scott Key Arr. Dave Barduhn
Here's A Story	

Intermission

Fugue	Antonio Vivaldi, from the *L'estro Armonico* Arr. and vocal adaptation by Rick McFarland
E'En So Lord Jesus	Paul O. Manz Adapted for voices by Rick McFarland
Roll Jordan	Arr. The Fairfield Four Adapted for Vocal Point by Lowell Stewart
Instant Mash	Joe Jackson Arr. Bob and Dave
Hey Ho, Away We Go	Dorian Arr. and adapted by Todd Seymour
Garden	Bobby Mcferrin Adapted for Vocal Point by Dave Boyce
Rain	Taken from an Army marching cadence Arr. Brad Ransom
Brrrlak!	As performed by Zap Mama Adapted for Vocal Point by Dave Boyce
People in Your Neighborhood	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 9, 1993 - 7:30 pm
Madsen Recital Hall

Faculty Artists Recital

Orpheus Winds

Elaine Jorgensen, *flute*
Geralyn Giovannetti, *oboe*
Cindy Child, *clarinet*
Glenn R. Williams, *bassoon*
Laurence Lowe, *horn*

Program

Quintet for Woodwinds	John Cheetham (1939-)

- I. Rhythmic and energetic
- II. Contemplative
- III. Playful
- IV-V. Delicate—Kinetic

Quintette en forme de Chôros	Heitor Villa Lobos (1887-1959)

Intermission

Four Pieces	Johannes Brahms—Carp
Intermezzo in E-flat, op. 117, no. 1	(1833-1897)
Capriccio in B minor, op. 76, no. 2	
Intermezzo in A, op. 118, no. 2	
Intermezzo in C, op. 119, no. 3	

Carmen SuiteGeorges	Bizet—Harris & Holcombe
Prelude	(1838-1875)
Argonaise	
Intermezzo	
Seguidilla	
Habañera	
Les Dragons d'Alcala	
Les Toréadors	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Brigham Young University Women's Chorus
Amy Dalton, *conductor*

Tuesday, November 9, 1993, 7:30 pm
de Jong Concert Hall

I

All His Mercies Shall Endure	George Frederic Handel (1685-1759)
Music, Spread Thy Voice Around	George Frederic Handel

II

Rise Up, My Love, My Fair One (Song of Solomon 2:10-12)	James McCray

Hillary Kimball, *flute*

To Every Thing (Ecclesisastes 3)	Everett Reed

III

O My Father	Eliza R. Snow/James McGranahan arr. Larry Beebe

Shae Holt, *soloist*

IV

Ave Maria	Gustav Holst (1874-1934)
Laudate Dominum (from *Vesperae Solennes de Confessore)*	Wolfgang Amadeus Mozart (1756-1791)

Paige Brashear, *soloist*

V

How Could I Ever Know (from *The Secret Garden*)	Lucy Simon/Marsha Norman arr. Amy Dalton

Rachel Reeder, *soloist*

Unexpected Song (from *Song and Dance*)	Andrew Lloyd Webber/Don Black arr. Amy Dalton

D'Nel Grove, *soloist*

Corner of the Sky (from *Pippin*)	Stephen Schwartz arr. Amy Dalton

Brigham Young University Women's Chorus

Amy Dalton, conductor
Diane Carter and Rebecca Strong, piano

Soprano I

Julie Allen
Denise Ambrose
Shauna Barney
Paige Brashear
Traci Burt
Erin Dunlop
Tina Durham
Janet Erickson
Laura Farnsworth
Arian Goodman
D'Nel Grove
Christine Haruch
Cari Holley
Janice Holmstead
Tiffany Jessop
Janell Johnson
Kelly Johnson
Cristine Litster
Emily McCormick
Jessica Merryweather
Alisa Moore
Jennifer Ottley
Rachel Reeder
Jennifer Rogers
Tammy Schneider
Sharene Wood
Wendy Wright

Soprano II

Kenna Allen
Rebecca Allred
Christi Alston
Amy Anderson
Amy Burt
Cherie Call
Michelle Chalmers
Alisyn Cook
Teresa Eames
Heather Greenhalgh
Lucy Hale
Deborah Jones
Kristin Juarez
Kelli Kjar
Heather Kunz
Brooke LaBella
Cathryn Lokey
Mary Ann Munson
Ann Parmley
Kristen Petersen
Lara Preston
Melissa Proctor
Lynn Rinker
Melinda Semadeni
Jennifer Slothower
Jennifer Smith
Katy Steele
Stephanie Stoker
Cynthia Watts
Rikkie Wells
Allison Wilde
Susan Woodward

Alto I

Amy Andersen
Diane Carter
Heidi Duersch
Yolanda Elzinga
Wendy Harris
Trisha Henderson
Bonnie Hibbert
Janet Hunter
Candice Killpack
Hillary Kimball
Janna Kruckenberg
Jeanne Lang
Caralee Lewis
Tamara Lim
Gina Morrison
Melissa Posner
Holly Reed
Valerie Richardson
Rebecca Roberts
Amy Sanders
Cori Schofield
Katherine Simmons
Cindy Snider
Rebecca Strong
Lara Tresner
Kimberly Vance
Tamara Wheeler
Michelle Williams
Cherilyn Worthen

Alto II

Emily Aguiar
Michelle Bennett
Korene Calderwood
Amanda Crabb
Jennifer Crabb
Leigh Davis
Mauri Earl
Anne Forsyth
Sandra Gierisch
Jenny Good
Lucy Hatch
Maureen Hatch
Becky Hibbert
Autumn Hickman
Shae Holt
Cara Hutchings
Lara Jayme
Kathryn LaPointe
Marisa Mellor
Nicole Palmatier
Olivia Palmer
Camie Preston
Erika Rowberry
Kristyne Rudolph
Ann-Jeanette Shibahara
America Thompson
Kathleen Updike
Rinda Updike
Anna Willes
Jennifer Yacktman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 9, 1993 - 9:00 pm
Madsen Recital Hall

Student Wind Chamber Music Recital

I

Caprice on Danish and Russian Airs, Op. 79 — Camille Saint Säens (1835-1921)

Rebecca Maughan, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*
Cara Woolley, *piano*

II

Quatour de Saxophones — Jean-Michel Damase (1928-)
Allegro

Nathaniel Hofheins, *soprano saxophone*
Dwight Weist, *alto saxophone*
Michael Vance, *tenor saxophone*
Doug Stringham, *baritone saxophone*

III

Duo for Flute and Oboe — Alberto Ginastera (1916-)
Sonata
Pastorale
Fuga

Mysha Mott, *flute*
Lorilee Erdman, *oboe*

IV

Trio No. 1 — Joseph Haydn (1732-1809)
Allegro

Lynelle Haas, *flute*
Collyn Bishop, *oboe*
Amy Lee, *clarinet*

V

Caravane — Robert Clerisse
Fantazia — Orlando Gibbons
arr. Fred L. Hemke

Eddie Comer, *soprano saxophone*
Andrew Briney, *alto saxophone*
Scott Cluff, *tenor saxophone*
Geoff Johnston, *baritone saxophone*

VI

"Tarantelle" from *Pièces en Quator* — Jean Absil

"Pan Am Rag" from *Ragtime Suite* — Tom Turpin
transcribed by Arthur Frackenphol

Amie Cobb, *soprano saxophone*
Peter Swiderski, *alto saxophone*
Racher McCown, *tenor saxophone*
Jim Otto, *baritone saxophone*

VII

Jesu, Joy of Man's Desiring — Johann Sebastian Bach
(1685-1750)
arr. Werden

BYU Student Tuba Quartet
Dan Bryce, *tuba*
Thad LaVar, *tuba*
Shelby Brewer, *euphonium*
Debra Palmer, *euphonium*

VIII

Partita Miniatura — Robert Lichtenberger
  Toccata
  Pastorale
  Finale

Fancies, Toyes and Dreams — Giles Farnaby
  The Old Spagnoletta
  His Rest
  Tell Mee Daphne
  A Toye
  His Dreame
  The New Sa-hoo

BYU Brass Quintet
Phil Kersh, *trumpet*
Barry Hilham, *trumpet*
Tim Tsukamoto, *horn*
Will Kimball, *trombone*
Matt Newville, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Brigham Young University Philharmonic
Clyn Barrus, *conductor*

Brigham Young University Singers
Ronald Staheli, *conductor*

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Brigham Young University Women's Chorus
Amy Dalton, *conductor*

Alejandro Garry, *countertenor*
Carol Ann Allred, *soprano*

Special Guest Artist
Avner Hanani, *piano*

Thursday, November 11, 1993
7:30 pm
de Jong Concert Hall

Program

I

Fanfare to Israel — Paul Ben-Haim (1897-1984)

Clyn Barrus, *conductor*

Chichester Psalms for Chorus and Orchestra — Leonard Bernstein (1918-1991)

- I. Psalm 108 & 100
- II. Psalm 23 & 2
- III. Psalm 131 & 133

Alejandro Garry, *countertenor*
Ronald Staheli, *conductor*

I'll Speak the Honors of My King — Mack Wilberg
based on Psalms 45 & 145

Carol Ann Allred, *soprano*
Mack Wilberg, *conductor*

Essay No. 2 for Orchestra, op. 17 — Samuel Barber (1910-1971)

Clyn Barrus, *conductor*

Concerto for Piano and Orchestra, op. 16 — Edward Grieg (1843-1907)

- Allegro molto moderato
- Adagio
- Allegro moderato molto e marcato

Avner Hanani, *piano*
Clyn Barrus, *conductor*

Chichester Psalms

	I	**I**
Ps. 108, v.2:	Urah, hanevel, v'chinor!	Awake, psaltery and harp!
	A-irah shahar!	I will rouse the dawn!
Ps. 100, entire:	Hariu l'Adonai kol haarets.	Make a joyful noise unto the Lord all ye lands.
	Iv'du et Adonai b'simha.	Serve the Lord with gladness.
	Bo-u l'fanav bir'nanah.	Come before his presence with singing.
	D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
	Hu asanu, v'lo anahnu.	It is He that hath made us, and not we ourselves.
	Amo v'tson mar'ito	We are His people and the sheep of His pasture.
	Bo-u sh'arav b'todah,	Enter into His gates with thanksgiving,
	Hatseirotav bit'hilah,	And into His courts with praise.
	Hodu lo, bar'chu sh'mo.	Be thankful unto Him, and bless His name.
	Ki tov Adonai, l'olam has'do,	For the Lord is good, His mercy is everlasting,
	V'ad dor vador emunato.	And His truth endureth to all generations.
	II	**II**
Ps. 23, entire:	Adonai ro-i, lo ehsar.	The Lord is my shepherd, I shall not want.
	Bin'ot deshe yarbitseini,	He maketh me to lie down in green pastures,
	Al mei m'nuhot y'nahaleini,	He leadeth me beside the still waters,
	Naf'shi y'shovev,	He restoreth my soul,
	Yan'heini b'ma'aglei tsedek,	He leadeth me in the paths of righteousness,
	L'ma'an sh'mo.	For His name's sake.
	Gam ki eilech	Yea, though I walk
	B'gei tsalmavet,	Through the valley of the shadow of death,
	Lo ira ra,	I will fear no evil,
	Ki Atah imadi.	For Thou art with me.
	Shiv't'cha umishan'techa	Thy rod and Thy staff
	Hemah y'nahamuni	They comfort me.
	Ta'aroch l'fanai shulchan	Thou preparest a table before me
	Neged tsor'rai	In the presence of mine enemies,
	Dishanta vashemen roshi	Thou annointest my head with oil,
	Cosi r'vayah.	My cup runneth over.
	Ach tov vahesed	Surely goodness and mercy
	Yird'funi kol y'mei hayai,	Shall follow me all the days of my life,
	V'shav'ti b'veit Adonai	And I will dwell in the house of the
	L'orech yamim.	Lord Forever.
Ps. 2, vs. 1-4:	Lamah rag'shu goyim	Why do the nations rage,
	Ul'umim yeh'gu rik?	And the people imagine a vain thing?
	Yit'yats'vu malchei erets,	The kings of the earth set themselves,
	V'roznim nos'du yahad	And the rulers take counsel together
	Al Adonai v'al m'shiho.	Against the Lord and against His annointed.
	N'natkah et mos'roteimo,	Saying, let us break their bands asunder,
	V'nashlichah mimenu avoteimo.	And cast away their cords from us.
	Yoshev bashamayim Yis'hak,	He that sitteth in the heavens Shall laugh,
	Adonai Yil'ag lamo!	and the Lord Shall have them in derision
	III	**III**
Ps. 131, entire:	Adonai, Adonai	Lord, Lord,
	Lo gavah libi,	My heart is not haughty,
	V'lo ramu einai,	Nor mine eyes lofty,
	V'lo hilachti	Neither do I exercise myself
	Big'dolot uv'niflaot Mimeni.	In great matters or in things Too wonderful for me.
	Im lo shiviti V'domam'ti,	Surely I have calmed And quieted myself,
	Naf'shi k'gamul alei imo,	As a child that is weaned of his mother,
	Kagamul alai naf'shi.	My soul is even as a weaned child.
	Yahel Yis'rael el Adonai	Let Israel hope in the Lord
	Me'atah v'ad olam.	From henceforth and forever.
Ps. 133, vs. 1:	Hineh mah tov,	Behold how good,
	Umah nayim,	And how pleasant it is,
	Shevet ahim Gam yahad.	For brethren to dwell Together in unity.

I'll Speak The Honors of My King

I will extol thee, my God, O king;
and I will bless thy name forever and ever.

Every day will I bless thee; and I will praise thy name for ever and ever.

Great is the Lord, and greatly to be praised;
and his greatness is unsearchable.

One generation shall praise thy works to another, and shall declare thy mighty acts.

I will speak of the glorious honour of thy majesty, and of thy wondrous works.

And men shall speak of the might of thy terrible acts: and I will declare thy greatness.

They shall abundantly utter the memory of thy great goodness, and shall sing of thy righteousness.

The Lord is gracious, and full of compassion;
slow to anger, and of great mercy.

The Lord is good to all: and his tender mercies are over all his works.

All thy works shall praise thee, O Lord; and thy saints shall bless thee.

They shall speak of the glory of thy kingdom,
and talk of thy power;

To make known to the sons of men his mighty acts, and the glorious majesty of his kingdom.
(Psalm 145:1-12)

My heart is inditing a good matter: I speak of the things which I have made touching the king: my tongue is the pen of a ready writer.

Thou art fairer than the children of men: grace is poured into thy lips: therefore God hath blessed thee forever.

Gird thy sword upon thy thigh, O most mighty, with thy glory and thy majesty.

And in thy majesty ride prosperously because of truth and meekness and righteousness; and thy right hand shall teach thee terrible things.

Thy throne, O god, is forever and ever: the scepture of thy kingdom is a right sceptre.
(Psalm 45:1-4,6)

--Paraphrase of Psalms by Issac Watts--

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, November 12, 1993 - 7:30 pm
Madsen Recital Hall

Solo Harpsichord Inaugural Recital

William Atkinson, *harpsichord*

assisted by
Andrew Stamp, *flute*

O Mistris Myne	William Byrd (1543-1623)
Cento Partite sopra Passacaglia	Girolamo Frescobaldi (1583-1643)
Suitte en g re sol	Nicolas Lebegue (1631-1702)
Allemande Courante Sarabande Grave Chaconne Grave Menuet Gigue Air de Hautbois Gavotte Double Petite Chaconne	
Praeludium Toccata	Jan Pieterszoon Sweelinck (1562-1621)

Intermission

Sonata in B Minor, BWV 1030 for flute and obbligato harpsichord	Johann Sebastian Bach (1685-1750)

Andante
Largo e dolce
Presto--Allegro

Sonata in E-flat Major, BWV 1031 for flute and obbligato harpsichord	Johann Sebastian Bach

Allegro moderato
Siciliano
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 12, 1993 - 9:00 pm
Madsen Recital Hall

Student Composers Recital

Fugue	Melvyn Windham

Judy Fletcher, Marcel Bowman, *violins*
Sharon Dunning, *viola*
Sean McFadden, *cello*

288-1 288-2 288-3	Juel Iwaasa

Paul Busselberg, *baritone*
Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*
Monika Rosborough, *cello*

The Ill-Tempered Bass I. II.	Thomas Herlin

Thomas Herlin, bass

Minding the White Wheat	Robert Cope

Rebecca Busselberg, soprano
Robert Cope, piano

Stumbler's Dance — Thomas Baggaley

Hillary Kimball, flute
Michelle Hansen, oboe
Michelle Watabe, clarinet
Monika Rosborough, cello

Polomar — Jeana Call

Marcel Bowman, Jacob Simmons, *violins*
Sharon Dunning, Zarahemla Christopher, *violas*
Monika Rosborough, *cello*
Thomas Herlin, *bass*

Roses — James Worlton

Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*
Monika Rosborough, *cello*
James Worlton, *piano*
Juel Iwaasa, *narrator*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Tuesday, November 16, 1993
7:30 & 9:00 pm
de Jong Concert Hall

I

Brothers, Sing On!	Edvard Grieg (1843-1907)
Coronation Anthem No. 1	George Frederick Handel arr. by James Kasen

II

Two Prayer Settings

Pie Jesu, from *Requiem*	Andrew Lloyd Webber (1948-)

Jana Garrett and Jordan Gumucio, *soloists*

Lord, Make Me an Instrument of Thy Peace	John Rutter (1945-)

III

Two Nonsense Texts

The Weed	Ken Hicken
Jabberwocky	Sam Pottle

IV

From the Magic of Disney

Aladdin	arr. by Ed Lojeski

- Arabian Nights
- One Jump Ahead
- A Whole New World

Mark McDonnell and Joel Bishop, *soloists*

Beauty and the Beast	arr. by Roger Emerson

- Be Our Guest
- Gaston
- Beauty and the Beasts

Danny Stiles, Richard Benson and James Mack, *soloists*

Little Mermaid arr. by Roger Emerson

Fathoms Below
Kiss the Girl
Under the Sea

Michael Brousseau, *soloists*

IV

Americana

Sometimes I Feel Like a Motherless Child
Afro-American Spiritual
arr. by Fenno Heath

Matthew Graham, *soloist*

Gonna Sing
Afro-American Spiritual
arr. by Kirby Shaw

Child of God
Afro-American Spiritual
arr. by Emily Crocker

God Bless the USA
Lee Greenwood
arr. by Roger Holmes

Chris Hopkin, *soloist*

Cindy
American Folk Song
arr. by Mack Wilberg

Instrumentalists

Mark Johnson, Chris Crans, Damon Stout,
Dan Stout, John Malinka, *piano*
James Kasen, *organ*
Philip Kersh and Richard Bateman, *trumpets*
Bethany Weist and Michelle Jensen, *trombones*
Dwight Weist, *clarinet/saxophone*
Rebecca Maughan and Mysha Mott, *flutes*
Tara Ogden-Skouson, *harp*
Kathleen Mitchell and Eric Howard and Tiffany Bourgeois, *percussion*
Kevin Wise, *string bass*

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Steven Affleck
Billy Affleck
Kenny Allred
Ben Allred
Raymond Anderson
Issa Arnita
Rod Asher
Jeremy Baer
Micah Bahr
Brian Barber
Clark Barrett
Blair Bateman
Jason Beard
Daniel Bennett
David Bennion
John Bennion
David Benson
Richard Benson
Anthony Beutler
Jason Beutler
Miles Biddulph
Ben Billings
Thomas Bills
Stephen Bird
Joel Bishop
Chad Black
Dean Black
Michael Black
Shane Bodrero
Kimball Boone
Alan Boss
Lee Bowen
Chris Bray
David Bright
Jared Brink
Shane Brock
Michael Brousseau
Sean Brown
Drew Buck
Matthew Budge
Scott Burk
Brady Campbell
Daniel Campbell
Dave Campbell
Weston Cann
Russel Carlson
Darren Carpenter
Gregory Christiansen
Bryan Clark
Javier Clavere
Mark Clifford
Joe Coombs
David Cope
David Cornwall
Mike Cragun
Chris Crans
Matt Crowley
Clark Curtis
Allen Cutler
Harvey Dahl
Neal Davis
Spencer Davis
Mark Devenport
Troy Dickerson
Dirk Dixon
Drew Dixon
Mike Dorius
David Duckwitz
Ben Dunford
Bryce Earl
Brent Eddy
Paul Eden
Rob Elkins
Paul Eriksson
Adam Eyre
Michael Feliz
Marco Flores
Joshua Ford
Terry Forsyth
Dan Foutz
Larry Fox
Joshua Frame
David Gardner
Joseph Gee
D. Ray Gifford
Robert Giles
Russell Giles
Jon Giullian
Russell Gomm
Joshua Graham
Matthew Graham
Richard Grapes
Ryan Grose
John Grotegut
Daniel Hagerty
David Hale
Tim Hall
Michael Handy
Greg Hansen
Brendan Harris
Mark Henrichsen
Matthew Henrichsen
Andre Hicken
Malcolm Hicken
Arkin Hill
Bryan Hobson
Kent Hodson
Chris Hopkin
Jon Horace
Rob Howard
Richard Hulme
Daniel Humpherys
Gregory Hyde
Matt Hymas
Joel Jacobs
Jeremy Jenkins
Mark Johnson
Mike Jones
Shawn Jones
Matt Jorgensen
Dayton Judd
Jim Kasen
Jeff Knighton
Steele Knudson
Curtis Kretschmer
Matt Lambert
Ryan Larkin
Mike Laundry
Dale Lawton
Sean Leavitt
Darin Lewis
Kurt Lightheart
Robert Lochhead
Jason Lovell
Cray Lyman
Russ Lyon
James Mack
John Madsen
John Malinka
Sidney Martin
Ben Maxfield
Matthew Maxfield
Michael McCarthy
Wilson McConkie
Rodney McDonnell
Brent Meisinger
David Merrell
Michael Miller
Eddie Miner
Aaron Mitchell
Ben Mizukawa
Richard Mortensen
Ryan Murdock
Matthew Nelson
Rex Nethercott
Francisco Ordaz
Aaron Osguthorpe
Khoren Ouzounian
Cory Pace
Jason Packman
John Palmatier
Blane Parrott
Ryan Passey
Misiona Patane
Clayton Patc
Isaac Paxman
John Payne
Eric Perry
David Petersen
Judd Pitts
Darin Prince
Matthew Probst
Donald Putt
Roy Quackenbush
Brett Rasmussen
Jonathan Rayback
Lee Reay
Jeffrey Redmond
Mark Richards
Branton Richten
Matt Riddle
Paul Ritchie
David Robinson
Milan Rogers
John Rosenquist
Jeff Roylance
Craig Russell
Glen Sawyer
Peter Schaumann
Scot Schwendiman
Cameron Sevy
Greg Shields
Rob Shull
Jeffrey Shumway
Sheldon Slade
Darren Smith
Derrek Smith
Todd Smith
Luke Sorenson
Danny Stiles
Bradley Stoker
Damon Stout
Daniel Stout
Kim Struthers
David Sycamore
David Tanner
Jay Taylor
Jonathan Taylor
Russell Taylor
Adam Thunell
Peter Thunell
Tom Tillman
Kendall Trump
Nate Underwood
Tyler Vance
Brian Whitaker
Daniel Whitaker
Neil Whitaker
Michael Whitchurch
Darren Wilhoit
Jeffrey Wilks
Michael Williams
Jeffrey Windsor
Kevin Wright

BRIGHAM YOUNG UNIVERSITY
Performing Arts Series

presents

VIKLARBO

Maria Newman, *violin*
Sebastian Toettcher, *cello*
Jeff Elmassian, *clarinet*
Wendy Prober, *piano*

Tuesday, November 16, 1993
7:30 pm
Madsen Recital Hall

Program

Trio in C Major, Op. 87, for violin, cello, and piano (1891) Johannes Brahms (1833-1897)

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

Intermission

Quatuor pour la Fin du Temps (1941)
(Quartet for the End of Time)
for violin, clarinet, cello and piano

Olivier Messiaen
(1908-1992)

I. Liturgie de cristal
Liturgy of crystal

II. Vocalise, pour l'Ange qui annonce la fin du Temps
Vocalise, for the Angel who announces the end of Time

III. Abime des oiseaux
Abyss of the birds

IV. Intermede
Interlude

V. Louange a l'Eternite de Jesus
Praise to the Eternity of Jesus

VI. Danse de la fureur, pour les sept trompettes
Dance of fury, for the seven trumpets

VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
Cluster of rainbows, for the Angel who announces the end of Time

VIII. Louange a l'Immortalite de Jesus
Praise to the Immortality of Jesus

Program Notes

Brahms: Trio in C Major, Op. 87 for violin, cello, and piano

The third of five piano trios that Brahms wrote, the Trio in C major (1891) is in four movements. The first movement, marked Allegro, opens with the strings in a bold melodic unison with the piano acting as punctuation. In contrast the second theme begins with lyrical and flowing piano solo softly accompanied by the strings. The second movement, Andante con moto is a set of five variations in the relative key of a minor. The theme is stated by the strings in unison with chordal accompaniment from the piano. The variations are highly imaginative with the final variation a cantabile duet between the violin and cello. The Scherzo is written in the parallel key of c minor and is marked by its scurrying quality of the opening motive. The trio section, marked Poco meno presto, is a contrast with its expansive and lilting C major melody. The Finale returns to the key of C major and is a light-hearted rondo entitled Allegro giocoso.

Messiaen: Quartet for the End of Time for clarinet, violin, cello, and piano

"I saw a mighty angel descending from heaven, clad in mist, having around his head a rainbow. His face was like the sun, his feet like pillars of fire. he placed his right foot on the sea, his left on the earth, and standing thus on the sea and the earth he lifted his hand toward heaven and swore by Him who liveth for ever and ever, saying: 'There shall be time no longer, but at the day of the trumpet of the seventh angel the mystery of God shall be consummated.' "

--Revelation, X--

Conceived and written in the course of my captivity, the Quartet for the End of Time was performed for the first time in Stalag 8-A on January 15, 1941, by Jean Le Boulaire, violinist; Henri Akoka, clarinetist; Etienne Pasquier, cellist, and myself at the piano. It is directly inspired by this excerpt from The Revelation of St. John." Its musical language is essentially transcendental, spiritual, catholic. Certain modes, realizing melodically and harmonically a kind of tonal ubiquity, draw the listener into a sense of the eternity of space or time. Particular rhythms existing outside the measure contribute importantly toward the banishment of temporalities. (All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!)

This quartet contains eight movements. Why? Seven is the perfect number, the creation of six days made holy by the divine Sabbath; the seventh in its repose prolongs itself into eternity and becomes the eighth, of unfailing light, of immutable peace.

I. *Liturgy of crystal.* Between the morning hours of three and four, the awakening of the birds: a thrush or a nightingale soloist improvises, amid notes of shining sound and a halo of trills that lose themselves high in the trees. Transpose this to the religious plane: you will have the harmonious silence of heaven.

II. *Vocalise, for the angel who announces the end of Time.* The first and third parts (very short) evoke the power of that mighty angel, his hair a rainbow and his clothing mist, who places one foot on the sea and one foot on the earth. Between these sections are the ineffable harmonies of heaven. From the piano, soft cascades of blue-orange chords, encircling with their distant carillon the plainchant-like *recitativo* of the violin and cello.

III. *Abyss of the birds.* Clarinet solo. The abyss of Time, with its sadnesses and tediums. The birds are the opposite of the Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!

IV. *Interlude.* Scherzo. Of a more outgoing character than the other movements but related to them, nonetheless, by various melodic references.

V. *Praise to the eternity of Jesus.* Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello expatiates with love and reverence on the everlastingness of the Word, nightly and dulcet, "which the years can in no way exhaust." Majestically the melody unfolds itself at a distance both intimate and awesome. "In the beginning was the Word, and the Word was with God, and the Word was God."
VI. *Dance of fury, for the seven trumpets.* Rhythmically the most idiosyncratic movement of the set. The four instruments in unison give the effect of gongs and trumpets (the first six trumpets of the Apocalypse attend various catastrophes, the trumpet of the seventh angel announces the consummation of the mystery of God). Use of extended note values, augmented or diminished rhythmic patterns, non-retrogradable rhythms--a systematic use of values which, read from left to right or from right to left, remain the same. Music of stone, formidable sonority; movement as irresistible as steel, as huge blocks of livid fury or icelike frenzy. Listen particularly to the terrifying *fortissimo* of the theme in augmentation and with change of register of its different notes, toward the end of the piece.
VII. Cluster of rainbows, for the angel who announces the end of Time. Here certain passages from the second movement return. The mighty angel appears, and in particular the rainbow that envelops him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound). In my dreamings I hear and see ordered melodies and chords, familiar hues and forms; then, following this transitory stage I pass into the unreal and submit ecstatically to a vortex, a dizzying interpenetration of superhuman sounds and colors. These fiery swords, these rivers of blue-orange lava, these sudden stars: Behold the cluster, behold the rainbows!
VIII. *Praise to the immortality of Jesus*. Expansive violin solo balancing the cello solo of the fifth movement. Why this second glorification? It addresses itself more specifically to the second aspect of Jesus--to Jesus the man, to the Word made flesh, raised up immortal from the dead so as to communicate His life to us. It is totally love. Its slow rising to a supreme point is the ascension of man toward his God, of the son of God toward his Father, of the mortal newly made divine toward paradise.

--And I repeat anew what I said above: All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!

--Oliver Messiaen

(Translated from the preface to the score)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 17, 1993 - 7:30 pm
de Jong Concert Hall

Symphonic Band

Don Peterson, director

Folk Song Suite — Ralph Vaughan-Williams
(1872-1958)
- I. March - "Seventeen come Sunday"
- II. Intermezzo - "My Bonny Boy"
- III. March - "Folk Songs from Sommerset"

Elegy For A Young American — Ronald Lo Presti
(1933-1985)

Sousa — John Philip Sousa
arr. Warren Barker
Conducted by Wayne Christensen, *graduate assistant*

Chorale and Shaker Dance — John Zdechlik

Intermission

Broadway Show-Stoppers Overture — arr. Warren Barker

Down a Country Lane — Aaron Copland
transcribed Merlin Patterson
Conducted by Timm Lyons, *graduate assistant*

Havendance — David R. Holsinger
(1945-)

American Civil War Fantasy — Jerry H. Bilik
(1933-)

Symphonic Band

Trumpet
Angela Nordby
Art Young
Emily Stoddard
Clarissa Christensen
David Neil
Scott Yetter
Jeff Duke
Mark Simmons
Darren Hall
Meme Bueno
Richard Price

Trombone
Lance Gregory - 1st
Matt West - 1st
Kent Leigh - 2nd
Jason Stout - 2nd
Jason Johnson - 2nd
Brett Dupree - 3rd
Anna Byrne - 3rd

Horn
Greg Coons - 1st
Marisa Pfister - 1st
Gina Christiansen - 2nd
Kevin Baker - 2nd
Kara Kemp - 3rd
Robert Daniels - 3rd
Terry Lee - 4th
Sariah Hatch - 4th

Percussion
John Buckner
Jared Lyman
Kris Silvan
Shane Sorenson

Oboe
Marcie Linton - 1st
Carmen Durland - 2nd
Heather Mangum - 3rd

Clarinet
1st Sandra Bohling
Ralph Nunn
Sara Wilson
Rebecca Rasmussen
2nd Denise Nuttall
Amber Whitworth
Thomas MacKinnon
Danielle Spadafora
Becky Hurdman
3rd Carla Edwards
Krista Walker
Lee Ann Casey
Rana Dumbrill
Candace Haymore
Adam Fox
Andrew Briney
Julia Blodgett-Bass Clarinet

Saxophone
Lane Hale - alto
Pete Swiderski - alto
Jim Otto - alto
Eddie Comer - alto
Paul Jeppson - tenor
Scott Cluff - baritone

Tuba
Jodi Sawyer
Thomas Storm
Sean Robinson
Francisco Davila

Euphonium
Shelby Brewer
Alaska Franklin
Debra Palmer

Flute
1st Anjanette Comer
Kristy Prescott
Fiona Ripplinger
Kristin Parker
2nd Carol Gray
Anne Montgomery
Jenny Good
Anne Madsen
Amy Winegar
Julie Green
Stacie Stevenson - piccolo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 17, 1993 - 7:30 pm
Madsen Recital Hall

Deseret Piano Quartet

Irene Peery, *piano*
Barbara Williams, *violin*
David Dalton, *viola*
Steven Emerson, *cello*

Johannes Brahms
(1833-1897)

Cycle of Piano Quartets

No. 3 in C minor, Op. 60
- Allegro non troppo
- Scherzo: Allegro
- Andante
- Finale: Allegro comodo

No. 2 in A Major, Op. 26
- Allegro non troppo
- Poco Adagio
- Scherzo: Poco Allegro
- Finale: Allegro

Intermission

No. 1 in G Minor, Op. 25
- Allegro
- Intermezzo: Allegro ma non troppo
- Andante con moto
- Rondo alla Zingarese: Presto

Program Notes

Brahms stated sketching his three piano quartets about 1856, but the first two, No. 1 in G minor and No. 2 in A major, were not published until 1863. It was Robert Schumann who earlier had taken special note of Johannes Brahms, the rising young composer, in the *Zeitschrift für Musik*, and had predicted a bright future for him. Brahms became an intimate friend of the Schumanns and felt a particular debt to them throughout his life. It is thought that Brahms had Clara in mind as the pianist in these quartets, and indeed she gave some of the first performances. The third piano quartet in C minor was published a dozen years after the first two, at about the time of Brahms' great first symphony, also in C minor.

The stark double-octave C in the piano at the outset sets the somber and tragic mood of the opening movement. The ensuing measures imply an inner struggle. Traditionally, some see in this music the composer at his most desperate and despondent: the loss of his beloved friend, Schumann, at about the time that the quartets were being conceived, the opening octaves played forte even symbolizing a suicidal gunshot. The second movement is almost demonic in character, giving away to a nostalgic and bittersweet third movement. The initial cello solo is described as one of the composer's sublime inspirations. The music of the last movement is subtle, sometimes enigmatic and involuted, perhaps a question in search of its own answer.

The A major quartet is perhaps the most intimate and aloof of the three. Or, to some it may be the warmest, most autumnal, highly imbued with sweet lyricism. The Poco adagio brings amid its pervading nostalgia two passionate outbursts that only a composer with glowing, youthful ardor could seem to achieve. There is a sunny wistfulness about the scherzo movement with its buoyant trio. The ebullient last movement is endowed with the spirit of Hungarian gypsies, music of whom Brahms was personally brought in contact with during his tours as a piano accompanist.

Perhaps the G minor quartet is the most immediately appealing of the three. It is friendly and generally warmhearted in nature with the exception of a gossamer intermezzo played with muted strings. Is the last movement a kind of homage to the great Hungarian violinist, Joseph Joachim, who also became a close friend of the Schumanns as well as Brahms. At least, the overtones of this music, as in the finale of the A major quartet, are unmistakable as to the origin of their inspiration.

Brahms has achieved with his instrument--the piano--and strings more than conversational chamber music. Rather, an expression of great intimacy and music that is intensely personal.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, November 18, 1993 - 7:30 pm
Madsen Recital Hall

MEDIA MUSIC ROUNDTABLE

Ron Simpson, *director*

Presenting Student Projects from Music 497R:
Projects in Music for Media

Featured Student Composers:

Tyler Castleton
Aaron Jensen
Kevin Olson
Doug Walker
David Wilson

The featured students will be discussing and presenting projects designed to give them real-world experience in the field of media composition (music for radio, television and film). In keeping with the nature of that field, projects presented will be pre-taped.

Music 497R is a class offered in the Media Music area of the Music Department. Other coursework includes Songwriting (Music 186 and 386R), and Sound Recording Technology (various catalogue offerings).

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, November 18, 1993 - 7:30 pm
Gates Theatre

Opera Sketches
An Evening of Passion
Directed by Robert Prosch

Die Fledermaus			Johann Strauss
	Rosalinda	Elizabeth Thomas	(1825-1899)
	Eisenstein	David Sigardsson	
Orfeo ed Euridice			Christoph Willibald Gluck
	Euridice	Deborah Bounous	(1714-1787)
	Orfeo	Alessandro Garry	
The Bartered Bride			Bedrich Smetana
	Marenka	Deborah Jones	1824-1884)
	Vashek	Clinton Miller	
The Dialogues of the Carmelites			Francis Poulenc
	Sister Constance	Claudine Lacy	(1899-1963)
	Sister Blanche	Elizabeth Thomas	
Don Pasquale			Gaetano Donizetti
	Norina	Joanne Fjerstad	(1797-1848)
	Don Pasquele	Aaron Dalton	

Christian Crans, *piano and harpsichord*
Hans Twitchell, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, November 18, 1993 - 7:30 pm
de Jong Concert Hall

Brigham Young University
Brass Choir & Trombone Choir
Daniel Bachelder, *director*
Will Kimball, *assistant conductor*

Psalm XIV	Benedetto Marcello--Snell
Jesu, Joy of Man's Desiring	Johann Sebastian Bach--Mills
Suite for Brass	Paul Holmes
Prelude	
Chorale	
Dance	

Brass Choir

Sonata	Daniel Speer--Miller
Italian March	G. Bonelli--Cramer
Cathedral Music	Thomas Beversdorf--Kagarice
Glory to God in the Highest	
Coronation Fanfare	J. Linck--Blahnik
Fragrant Rose	Czech Hymn--Blahnik
IntradaJ. Pezel--Blahnik	
That's A Plenty	Jack Gale

Trombone Choir

Londonderry Air
John Iveson
Alina Meyer, Peter Jensen, *trombone soloists*

Noel for Brass Choir
Hanley Ades

Symphony for Brass and Timpani
Herbert Haufrecht
Elegy
Dona Nobis Pacem

Brass Choir

Trombone Choir Personnel

Brent Arnold
Israel Curtis
Brett Dupree
William Findlay
Carl Hammer
Vincent Han
Michelle Jensen
Peter Jensen
Jason Johnson
Will Kimball
Michael Morgan
Kurt Penfold
David Pine
Matt West
Bethany Wiest
Ryan Williams

Tyler Kay, bass bone
Drew Erickson, bass bone
Thad Mecham, bass bone
Brian Skarda, bass bone

Brass Choir Personnel

Trumpets
Phil Kersh
Art Young
Bethanie Post
Tracy Rogers
Meme Bueno
Emily Stoddard

Trombones
Will Kimball
Alina Meyer
Peter Jensen
Lance Gregory
Drew Erickson
Andy Frost

Horns
Sonja Grey
Shirley Pryor
Marisa Pfister
Gina Chrisfransen
Dave Gammon
Melanie Barrett

Bass Bone
Tyler Kay

Tuba
Matt Newville

Timpani
Jason Spiesman

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Bryce Rytting, *conductor*

Friday, November 19, 1993 - 7:30 pm
de Jong Concert Hall

Program

Overture
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Pavane, Op. 50

Gabriel Faur ê
(1845-1924)

Brigham Young University Concert Choir

Intermission

Symphony No. 3 in E-flat Major, Op. 55, "Eroica"

Ludwig van Beethoven
(1770-1827)

(Sonata): Allegro con brio
Marcia funebre: adagio assai
Scherzo and Trio: allegro vivace
Finale (Theme and Variations):
allegro molto--poco andante--presto

Program Notes

Welcome to Chamber Orchestra's French Connection Concert: the first work is based on a French play, the second is by a French composer, and the third was at one time to be called the "Bonaparte" symphony, in honor of Napoleon.

The Marriage of Figaro Overture is a frothy sonata form, without even the weight of a development section. It is a delightful foil to the first movement of the Eroica Symphony.

Fauré's pavane is his most popular work, but most of us are not aware that he added an optional chorus, which BYU's Concert Choir will sing tonight. The mood of the text will probably come as a surprise (By the way, Lindor, Tircis, Myrtil, and company are apparently gods and goddesses of the woods):

C'est Lindor! c'est Tircis! et c'est tous nos vainquers!	It is Lindor, Tircis! and all of them that vanquished us!
C'est Myrtil! c'est Lydé! les reines de nos coeurs!	Myrtil, Lydé, The queens of our hearts.
Comme ils sont provocants, comme ils sont fiers toujours!	How alluring they are, how they are alwyas proud!
Comme on ose reégner sur nos sorts et nos jours!	How do they dare rule over our lots and days?
"Faites attention!" Observez la mesure! O la mortelle injure! La cadence est moins lente!	Pay attention Follow the beat O the mortal pain The tempo is less slow
Et la chute plus sure! Nous rabattrons bien leurs caquets!	And the fall more certain. We rebel against their cackling.
Nous serons bientot leurs Laquais!	We will soon be their lackeys.
Qu'ils sont laids! Chers minois! Qu'ils sont fols! Airs coquets!	How ugly they are. How lovely their face. How insane they are with their flirting airs.
Et c'est toujours de meme! Et c'est ainsi toujours!	And it is always the same, it will always be thus.
On s'adore On se hait!	We adore them We hate them
on maudit ses amours!	We curse our loves
Adieu, Myrtil! Eglé	Farewell Myrtil Eglé
Chloé! Démons moqueurs	Chloé Mocking Daemons
Adieu donc et bon jours aux tyrans de nos coeurs!	So adieu, farewell to the tyrants of our hearts.

Beethoven's Eroica (Heroic) Symphony is the focal point of our concert tonight. When Beethoven realized that his encroaching deafness was permanent, he struggled with a despair so deep that he considered committing suicide. As he came to terms with his malady, he produced a series of compositions which today are called Beethoven's "Heroic" works. Tonight's piece is the first of the series.

The first movement, in sonata form, is a "struggle to victory" movement. Here the struggle is not primarily between musical themes as is so often the case; rather, the main theme is itself unstable. The final victory comes in the coda where the main theme is presented with all its contradictions resolved.

There is no precedent for the gravity of the second movement's funeral march. We expect a relatively ordinary ABA form, until the return of the A section is interrupted by a fugato and then a retransition so taxing that the music at the end collapses in weariness and pain.

The third and fourth movements are more fun. The third is in a normal scherzo-trio form. This is the first important symphony to use three horns, and Beethoven puts them to especially delightful use in the trio. The final movement is a set of variations.

Chamber Orchestra

Flute
Rebecca Maughan
Kzandra Myers

Oboe
Michelle Hansen
Melissa Oxborrow

Clarinet
Clark Burnside
Michelle Watabe

Bassoons
Shayne Angle
James Carter

Trumpet
Philip Kersh
Rulon B. Hillam

Horn
Timothy Tsukamoto
Shirlee Pryor
Richard Brunsen

Timpani
Jason Spiesman

Violin 1
Wolfgang Tsoutsouris
Judy Fletcher
Tamara Tanner
Marinda Peterson
Bonnie Dunford
Mary Otterstrom
Krista Paulson
Jan Yarrington

Violin 2
Marcel Bowman
Jennifer Peterson
Emily Wilson
Becky Wright
Tricia Meilstrup
Sandra Sharp
Kevan Lewis

Viola
Joel Belgique
Sharon Dunning
Emily Barrett
Jaren Angerbauer
Natalie Burton
Dianna Rhodes

Cello
Lisa Rhodes
Hans Twitchell
Brian Stuiki
Sariah Mourik
Robert Marsden
Darin Rhodes

Bass
Thomas Herlin
Rebecca Donoho
Rynell Anderson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 23, 1993 - 7:30 pm
Madsen Recital Hall

SONGWRITER SHOWCASE

Featuring songs by students of Music 186
Ron Simpson, *director*

Tonight's program is a songwriter showcase modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniments may be either live or prerecorded.

All students will not have an individual song performed tonight, but each has been encouraged to participate in some way with the showcase project songs.

-- Ron Simpson, *director*

Performance order will be announced from the following list of all students enrolled:

Hans Verlan Anderson
Natalie Banks
Becky Baumann
Jennie Bott
Rob Boughton
Karen Boyce
James Bradshaw
Michael Buster
Brad Buxton
Christine Carey
Diego Coronel
Tiffany Crabtree
Brian Crain
Carlos Encinias
Steven Fales
Cherie Gallian
Dallen Gettling
Jeremy Jenkins
Tony Johns
Andra Johnson
Kerilyn Johnson
Neal Johnson
Joshua Jones
Lorie Kerby
Rhett Masson
wendy McAllister
Jennifer McReavy
Anna Mohlman
Scott Monson
Francesco Mosaico
Gary Nelson
Gary Oakeson
Jennifer Pack
Blane Parrott
Stacie Perkins
Heidi Perry
Nathan Randall
Suzette Shields
Sherena Skidmore
Zachary Smith
Allison Stander
Emily Stone
Jason Webb
Bonnie

Music 186 is offered by the Media Music Area, Department of Music. Other song-related courses are Music 386R, *Advanced Songwriting*; and Music 497R, *Projects in Music for Media*.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 23, 1993 - 7:30 pm
Provo Central Stake Center

Faculty Artists Recital

Douglas E. Bush
organ

Fourth in a series of the complete
organ works of Johann Sebastian Bach
(1685-1750)

The Neumeister Chorales, Part One

Herr Gott, nun schleuß den Himmel auf, BWV 1092
Der Tag, der ist so freudenreich, BWV 719
Wir Christenleut, BWV 1090
Das alte Jahr vergangen ist, BWV 1091
Herzliebster Jesu, was hast du verbrochen, BWV 1093
O Jesu, wie ist dein Gestalt, BWV 1094
O LammGottes unschuldig, BWV 1095
Christe, der du bist Tag und Licht, BWV 1096
Ehre sei dir, Christe, der du leidest Not, BWV 1097
Aus tiefer Not schrei ich zu dir, BWV 1099
Allein zu dir, Herr Jesu Christ, BWV 1100
Ach, Gott und Herr, BWV 714
Ach Herr, mich armen Sünder, BWV 742
Durch Adams Fall ist ganz verderbt, BWV 1101
Du Friedefürst, Herr Jesu Christ, BWV 1102
Erhalt uns, Herr, bei deinem Wort, BWV 1103
Wenn dich Unglück tut greifen an, BWV 1104
Wir glauben all an einen Gott, BWV 1098

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 23, 1993 - 7:30 pm
de Jong Concert Hall

Symphony Orchestra

J. David Skouson, *conductor*

Overture, from *The Magic Flute*, K. 620	Wolfgang Amadeus Mozart (1756-1791)
Symphony No. 5 in C Minor, Op. 67	Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

Intermission

Romeo and Juliet, *Fantasy Overture*	Peter Ilyitch Tchaikovsky (1840-1893)
Cuban Overture	George Gershwin (1898-1937)

Symphony Orchestra

First Violin
Holly Carroll
Rebecca Dibb
Katy Elton
Allison Grames
Emily Hansen
Michelle Hessing
Amber Hunsaker
Jennifer Johnson
Sarah Johnson
Suzanne Johnson
Keidi Kammerath
Eileen Nuttall
Melissa Ohlin
Andrea Peterson
Christine Plotts
Lee Schofield
Yvette Young

Second Violin
Jeremy Andrus
Laura Bailey
Catherine Ballif
Janette Bingham
Robin Brewer
Kristen Brown
Sherry Burt
Andrea Dimond
Michelle Drake
Christijan Draper
Christina Madsen
Emily Miller
Michelle Mylroie
Tressa Stapley
Tara Taylor
Rebeka Wren
Jennifer Zabel

Viola
Marie Garrett
Kathryn Madsen
Becky Nesbit
Allison Palmer
Julie Price
Lance Smith
Sarah Stevens
Lisa Thornbrue

Violincello
Kristine Ashton
Emily Asplund
Amberly Day
Ashley Hall
Mindee Johnson
Melinda Nielson
Don E. Sherwood
Jordan Smith
Christena Wintch

Bass
Shane Bankhead
Robert Fulkerson
Aaron Nicholls
Kevin Wise

Flute
Audrey Beckstrand
Emily Hunter
Kristi Marshall
Lisa Oman
Linda Watkins

Piccolo
Emily Hunter
Linda Watkins

Oboe
Carli Isaacson
Rachel Newell
Zachary Smith

English Horn
Rachel Newell

Clarinet
Gwen Tuft
Carl Youngblood

Bassoon
Amanda Bryan
Amanda McConnell

Horn
Melanie Barrett
Tania Ellis
Jonathon Felt
Brendan Merrick
Kristin Wheeler
Deanna Williamson
Melvyn Windham

Trumpet
Clarissa Christensen
Clinton Christensen
Bethany Post

Trombone
Michelle Jensen
Michael Morgan
Lars Olson

Bass Trombone
C. Tyler Kay

Tuba
Thad LeVar

Percussion
Paul Worthen

Harp
Tara Ogden-Skouson

In the event of an emergency, please note that exits are provided at both the north and south ends of the concert hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, November 30, 1993 - 7:30 pm
Madsen Recital Hall

Student String Chamber Recital

Quintet in C minor, Op. 1 — Ernst von Dohnanyi (1877-1960)
Allegro

Marcel Bowman, *violin*
Mary Otterstrom, *violin*
Molly Sanchez, *viola*
Darin Rhodes, *cello*
Chris Crans, *piano*

Quintet in A Major, Op. 81 — Antonín Dvorák (1841-1904)
Allegro, ma non tanto

Emily Rice, *violin*
Sandra Sharp, *violin*
Chris Lewis, *viola*
Brian Stucki, *cello*
Diane Carter, *piano*

String Quartet, Op. 20 — Alberto Ginastera (1916-1986)
Allegro violento ed agitato

Bonnie Dunford, *violin*
Anna King, *violin*
Joel Belgique, *viola*
Hans Twitchell, *cello*

Quintet in F minor, Op. 34 — Johannes Brahms (1833-1897)
Allegro

Bonnie Dunford, *violin*
Anna King, *violin*
Joel Belgique, *viola*
Hans Twitchell, *cello*
Beate Feustel Cormish, *piano*

Duos for Two Violins — Béla Bartók (1881-1945)
Play Song
Pillow Dance
Burlesque
Mosquito Dance
Sorrow
Bagpipes
Transylvanian Dance

Rebekah Wright, *violin*
Jan Yarrington, *violin*

Three Pieces for Violin and Harp
Sicilienne — Maria Teresa von Paradis
Promenade a l'Automne — Marcel Tournier
Lyric — Newel Kay Brown

Brynn Gylling, *harp*
Tricia Meilstrup, *violin*

Sextet — Felix Mendelssohn (1809-1847)
Allegro vivace

Sarah Wrathall, *violin*
Natalie Burton, *viola*
Dianna Rhodes, *viola*
Seann McFadden, *cello*
Rebecca Donoho, *bass*
Liz Madsen, *piano*

Quartet in E-flat Major, Op. 15 — Richard Strauss (1864-1949)
Scherzo

Rosalie Lund, *violin*
Jaren Angerbauer, *viola*
Lisa Rhodes, *cello*
Missy Perry, *piano*

Trio in D Minor, Op. 49 — Felix Mendelssohn (1809-1847)
Molto allegro ed agitato

Victoria Ferris, *violin*
Brian Stucki, *cello*
Adriana Jarvis, *piano*

Piano Quartet — Carlos Surinach
Vivo e con fuoco

Kysha Lowe, *violin*
Emily Barrett, *viola*
Sariah Mourik, *cello*
Lara Lambert, *piano*

Quintet, Op. 44 — Robert Schumann (1810-1856)
Scherzo

Mindy Peterson, *violin*
Stephanie Peterson, *violin*
Cynthia Covington, *viola*
Darin Rhodes, *cello*
Ruriko Osawa, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, December 1, 1993 - 7:30 pm
de Jong Concert Hall

WIND SYMPHONY

David P. Blackinton, *conductor*
Ray Smith, *saxophone soloist*

Jubilation	Robert Ward (1917-)
Jesu, Joy of Man's Desiring	Johann Sebastian Bach arr. Jeffrey Renshow
Variants on a Mediaeval Tune	Norman Dello Joio (1913-)
Heroes, Lost and Fallen	David R. Gillingham

Intermission

Suite of Old American Dances Cake Walk Schottische Western One-Step Wallflower Waltz Rag	Robert Russell Bennett (1894-1991)
Fantasia for Alto Sax	Claude T. Smith (1932-1987)

Ray Smith, *saxophone*

Summertime	George Gershwin arr. Gaylon Hatton

Wind Symphony

David Blackinton, *conductor*

Trumpet
Rick Winscot
Juel Iwaasa
Adam Lambert
Richard Bateman
Todd Blackinton
Tracy Rogers
Ben Jacobson

Trombone
William Findlay
Alina Meyer
Vincent Han
Kurt Penfold
Drew Erickson

Horn
Ellen Amatangelo
Sonja Grey
Vikki Seamons
Dve Gammon
Thomas Baggaley

Percussion
Ted Hunter
Kathleen Mitchell*
David Osmond
Rone Sparrow
Ryan West

Oboe
Melissa Oxborrow
Chrishna Martinez

English Horn
Lindsay Robison

Bassoon
Amanda Bryan
Jim Carter

Clarinet
Michelle Watabe
Angie Carter
Tim Hutchings
Mary Illions
Gwen Tuft
Jennifer Evans
Carl Youngblood
Amy Lee

E-flat Clarinet
Jennifer Krapfl

Bass Clarinet
Sara Hunt
Melanie Smith
Henrikka Rusten

Contra Bass Clarinet
Charity Rudman

Saxophone
Berin Stephens
Amie Cobb
Doug Stringham
Laun Maher

Tuba
Dan Bryce
Thad Le Var

Euphonium
David Booth
Stacie Smith

Flute
Charlene Brown
Christy Olson
Holly Shipley

Piccolo
Diana Midgley

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, December 2, 1993 - 9:00 pm
Madsen Recital Hall

Senior Vocal Recital

Jeffrey M. Nielsen
baritone

Student of J. Arden Hopkin

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Assisted by
Beate Comish, *piano*
Andrew Powell, *tenor*

I

Songs from Renaissance Spain	arr. Arne Dorumsgaard
Que bien me lo veo	(1921-)
Con amores, la mi madre	
A tal pérdida tan triste	
Pámpano verde	
Triste estaba el rey David	
A la caza, sus, a caza	

II

Der Husar, trara!, op. 117, nol. 1	Robert Schumann
	(1810-1856)
Jagdlied, op. 84, no. 3	Felix Mendelssohn
Bolkslied, op. 47, no. 4	(1809-1847)
Der Kontrabandiste, op. 74, suppl.	Robert Schumann

III

Poème d'un jour, Op. 21 Gabriel Fauré
(1845-1924)
1. Rencontre
2. Toujours
3. Adieu

Intermission

IV

Pueblito, mi pueblo Carlos Guastavino
with Andrew Powell, *tenor* (1912-)

La rosa y el sauce

Canción a la luna lunanca Alberto Ginastera
from *Cinco canciones populares argentinas* (1916-1983)
Triste
Chacarera

V

Medley: "For the Love of a Woman" Lerner/Loewe
There but for You Go I, from *Brigadoon*
I Talk to the Trees, from *Paint Your Wagon*
On the Street Where You Live, from *My Fair Lady*
I Still See Elisa, from *Paint Your Wagon*
If Ever I Would Leave You, from *Camelot*

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A Celebration of Christmas

Friday and Saturday, December 3 & 4, 1993
de Jong Concert Hall

Utah Regional Ballet

presents

The Nutcracker

Utah Regional Ballet will perform Tchaikovsky's The Nutcracker from Friday the 17th through Wednesday the 22nd of December in the de Jong Concert Hall. Tickets available beginning Monday, November 22nd. Day prices (before 7:30 pm) $7.00 students / faculty / senior citizens, $8.00 general public; evening performances $8.00 and $9.00 respectively.

Performance schedule is:
Friday, Dec 17th: 7:30 pm, Saturday, Dec 18th: 2:00 pm & 7:30 pm, Monday, Dec 20th: 5:30 pm, Tuesday, Dec 21st: 7:30 pm, and Wednesday, Dec 22nd: 2:00 pm & 7:30 pm.

The BYU Department of Music is proud to present: A Celebration of Christmas. Performed annually by the BYU Concert Choir, Singers, Philharmonic Orchestra, Men's and Women's Chorus', the concert will examine the joy, hope, and love of the Christmas Season through beautiful music and song.

Welcome to the performance. Join with us to usher in the most joyous of seasons.

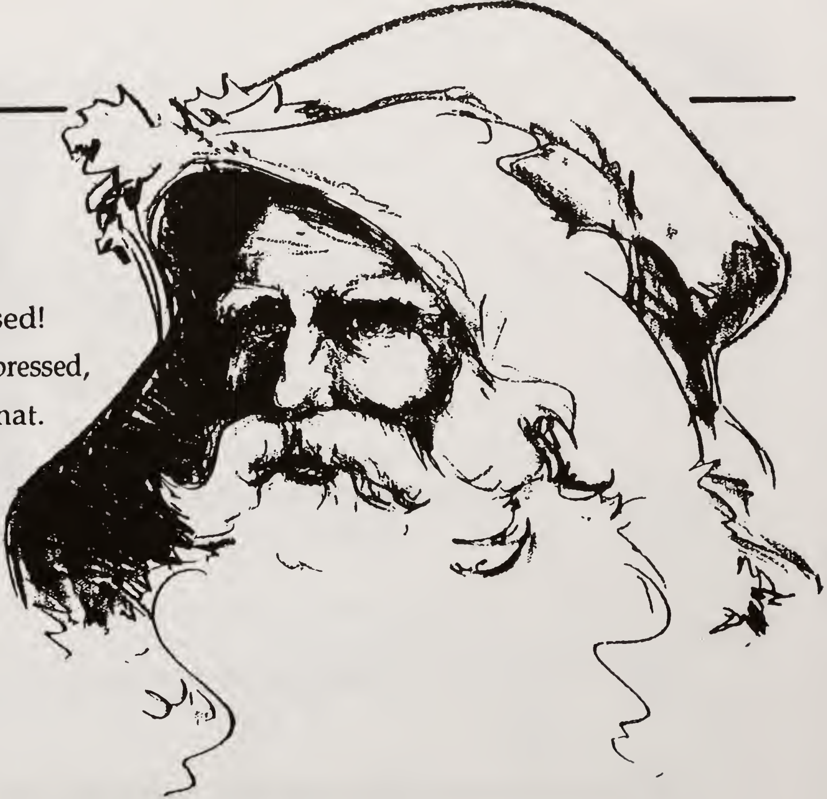
Clyn Barrus, *director*
BYU Philharmonic Orchestra

Amy Dalton, *director*
Women's Chorus

Ronald J Staheli, *director*
University Singers

Mack Wilberg, *director*
Concert Choir
Men's Chorus

Father Christmas



Twas the Night Before Christmas and Santa was stressed!
Though his black boots were shining and his coat had been pressed,
There seemed something missing -- Santa knew not what.
His socks had no holes; all the Elves had their shots...
When what to his wondering eyes should appear,
No gifts in his sleigh -- a light load for his deer.
"Oh, what shall I do?" said Claus with a sigh,
When Rudolph spoke up, nose glowing with pride.
"The BYU Bookstore I've heard has great deals.
The Music Department will catch your appeal.
They've got tapes, batteries, CD's and more...
Alarm clocks and videos, you'll run through the store!"
Santa jumped up with joy, and he gave out a cry,
"Happy Shopping to All, and to All a Good Buy!"

byu bookstore

Philharmonic Orchestra

Benjamin Allred
Rebecca Allred
Rynell Andersen
Jaren Angerbauer
Shayne Angle
Rachel Bakes
Robert Barlow
Emily Barrett
Michael Bassett
Rose Bean
Michael Blair
Alison Bolles
Tiffany Bourgeois
Marcel Bowman
John Bowman
Richard Brunson
Clark Burnside
Emily Burton
Natalie Burton
Paul Carlson
Angela Carter
James Carter
Gina Christensen
Zarahemla Christopher
Todd Coleman
Angela Cooley
Cynthia Covington
Dorian Cundick
Kristiana Dahlquist
Deann Deforest
Rebecca Dibb
Elizabeth Dixon
Rebecca Donoho
Bonnie Dunford
Sharon Dunning
Lorilee Erdman
Victoria Ferris
Celestia Feliz
Tamara Griffin
Arian Goodman
Jorja Hales
Michelle Hansen
Alena Hatch
Michelle Hessing
Rulon Hillam
Timothy Hutchings
Laurie Illions
Ellen Jacob
Peter Jensen
Heidi Kammerath
Marci Kenley
Philip Kersh
Wilford Kimball
Anna King
Kristen Koralewski
Anneliese Lau
Lynette Leavitt
Christopher Lewis
Kevin Lewis
Korinne Lowe
Kyshana Lowe
Rosalie Lund
Doralee Madsen
Kathryn Madsen
Robert Marsden
Sean McFadden
Tricia Meilstrup
Emily Miller
Kristin Morgan
Mysha Mott
Sariah Mourik
Sasha Nelson
Matthew Newville
Eric Nunamaker
Eileen Nuttal
Tara Ogden-Skouson
Kiersten Olson
Lisa Oman
Mary Otterstrom
Nicole Palmatier
Miel Parkinson
Jennifer Peterson
Marinda Peterson
Stephanie Peterson
David Pine
Lisa Poll
Hilary Pothier
Kamber Price
Alisa Probst
Shirlee Pryor
Darin Rhodes
Dianna Rhodes
Lisa Rhodes
Emily Rice
Daniel Ririe
Lindsay Robison
Molly Sanchez
Sandra Sharp
Don Sherwood
Jacob Simmons
Erika Smith
Julie Staples
Julia Stratton
Brian Stucki
Tamara Tanner
Richard Tate
Tara Taylor
Wolfgang Tsoutsouris
Timothy Tsukamoto
Michael Turley
Hans Twitchell
Edmund Webecke
Bethany Wiest
Saralyn Wilcox
Jennifer Wilson
Kevin Wise
Sarah Wrathall
Jennifer Wright
John Wright
Rebekah Wright
Jan Yarrington
Carl Youngblood

Brigham Young University Singers

Megan Allen
Shea Anderson
Diane Arnett
Eda Ashby
Joseph Brooks
Valerie Bushman
Paul Busselberg
Rebecca Busselberg
Rebecca Bywater
Caroline Call
Brian Church
Amy Dalton
Thomas Glenn
Jordan Gumucio
Randy Kempton
Karen Knudsen
Michael Massè
David Monson
Carl Morgan
David Morgan
Lenore Odekirk
Amy Oliphant
Travis Oliphant
Elizabeth Pike
Todd Queen
Joseph Riddle
Dyanne Riley
Jared Robertson
Ruth Robertson
Erin Robison
Kirk Shaumann
Jeff Slichta
Dean Smurthwaite
Jennifer Taylor
Julianna Tollestrup
Tracy Turek
Delton Walker
Shane Warby
Jason Whiting
Daniel Wilson
Alan Winters
Jill Winters

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5:00 - 7:00 pm

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Cafeteria

BYU DINING SERVICES

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Program

Gloria (A Fanfare for Christmas)	Bob Krogsted
God Rest Ye Merry Gentlemen	arr. by Philip Kern
Jingle All the Way	arr. by Lou Hayward
From the African Christmas Tradition	
Lord in a Manger Lies	arr. by K. J. Dinham
Betelehemu	arr. by Wendell Whalum

Men's Chorus
Mack Wilberg, *conductor*

Out of the Orient Crystal Skies	Richard Zgodava
How Far Is It to Bethlehem	arr. Stephen Paulus
O Little Town of Bethlehem	arr. Stephen Paulus
Lord, Make Me an Instrument of Thy Peace	John Rutter
The Secret of Christmas	James Van Heusen arr. R. Staheli

University Singers
Ronald Staheli, *conductor*

Night of all Nights	Stephen Jones
Small Savior	James Dunaway
Ave Maria	Gustav Holst
It is a Great Day of Joy	Claude Henri Vic

Women's Chorus
Amy Dalton, *conductor*

Benedicamus Domino *A boy appearing, Alax, is born this year. Glory! Laud!*	Peter Warlock
Candlelight Carol	John Rutter
O Happy Day!	arr. by Mark Hayes

Concert Choir
Mack Wilberg, *conductor*

Intermission

Suite from the Nutcracker	Peter Illytch Tschaikowsky
Overture	
March	
Dance of the Sugar Plum Fairies	
Russian Dance	
Arabian Dance	
Chinese Dance	
Dance of the Mirlitons	
Dance of the Flowers	

BYU Philharmonic Orchestra
Clyn Barrus, *conductor*

The Holly and the Ivy	arr. John Rutter
Angels We Have Heard on High	arr. Mack Wilberg

Combined Choirs and Philharmonic

Everyone stays at the Comfort Inn University for the holidays. Last year, Santa and his Mrs. came; Aunt Bea and Uncle Harry stayed with us and Harry brought his twin sisters, Hortense and Harriett; a couple got married in our lobby on Christmas Eve and stayed in one of our Jacuzzi suites; Tweedle-dee and Tweedle-dum; two elves; Uncle Scrooge splurged; Fenster and his Holiday Tambourine Band; Frosty melted into one of our king beds; and Tinker Bell brought Snow White for a good night's sleep; a whole bunch of grandpas, grandmas, cousins, aunts, and uncles stayed with us and had a grand time. So come on over and enjoy a winter snooze!

Season's Greetings from all of us to all of you!

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Provo, Utah 84604
(801) 374-6020
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Guests can enjoy
our free continental breakfast,
indoor pool and spa,
our warm homemade cookies,
and our grand rooms!

Concert Choir

Joel Adair
Johnny Aird
Jared Anderson
Ginger Barclay
Bill Beesley
Rebecca Bennion
Annie Bentley
Stacie Berardi
Kristin Berning
Lisa Birkinshaw
Jani Brown
Deborah Burris
Don Callister
Craig Collotzi
Jen Cothran
Mary Cowart
Russell Diamond
Angela Dixon
David Dunbar
Theresa Dunn
Alex Ells
Keith Fenstermacher
Joanne Fjerstad
Gary French
Dan Gardner
Elaine Green
Geoff Gibson
Julie Ann Griffith
Ron Hahn
Jennifer Hansen
Jim Hansen
Gordon Harkness
Hugh Hodson
Heather Holt
Lincoln Hoppe
Luke Howard
Stephen Howard
Cindy Jones
Alex Jenkins
Jon Jensen
Joni Jensen
Jonathon Johnson
Ben Knaupp
David Knight
Marcos Krieger
Claudine Lacy
David Lawrence
Suzan Lindsey
Michael Madsen
Tracy Madsen
Jennifer Marchant
Nathan McKellar
Emily Mecham
Annette Minor
Catherine Mooney
Vanessa Munns
Ryan Murphy
Candee Nelson
Joseph Ogden
Amber Paulk
Jennifer Pearson
John Peterson
David Pickering
Ryan Pitt
Lorenzo Pope
Jan Porter
Luanne Relyea
Lindsay Robison
Minte Robison
Carol Salmon
Craig Scribner
Manu Sekona
Steve Showalter
David Simmons
Nicole Simpson
Shane Smith
Karin Stallvile
Kim Stambaugh
Heather Staten
Beth Thomas
Sara Thomas
Robbyn Thompson
Sean Tippetts
Mark Wilkinson
Julie Williams
Emily Wood
Melanie Wood
Loralyn Youngberg
Darrell Zaugg

Women's Chorus

Emily Aguiar
Julie Allen
Kenna Allen
Rebecca Allred
Christi Alston
Denise Ambrose
Amy Andersen
Amy Anderson
Shauna Barney
Michelle Bennett
Paige Brashear
Amy Burt
Traci Burt
Korene Calderwood
Cherie Call
Diane Carter
Michelle Chalmers
Amanda Crabb
Jennifer Crabb
Alisyn Cook
Leigh Davis
Heidi Duersch
Erin Dunlop
Tina Durham
Teresa Eames
Mauri Earl
Yolanda Elzinga
Janet Erickson
Laura Farnsworth
Anne Forsyth
Sandra Gierisch
Jenny Good
Arian Goodman
D'Nel Grove
Heather Greenhalgh
Lucy Hale
Wendy Harris
Christine Haruch
Lucy Hatch
Maureen Hatch
Trisha Henderson
Becky Hibbert
Bonnie Hibbert
Autumn Hickman
Cari Holley
Janice Holmstead
Shae Holt
Janet Hunter
Cara Hutchings
Lara Jayme
Tiffany Jessop
Janell Johnson
Kelly Johnson
Deborah Jones
Kristin Juarez
Candice Killpack
Hillary Kimball
Kelli Kjar
Janna Kruckenberg
Heather Kunz
Brooke LaBella
Jeanne Lang
Kathryn LaPointe
Caralee Lewis
Tamara Lim
Cristine Litster
Cathryn Lokey
Emily McCormick
Marisa Mellor
Jessica Merryweather
Alisa Moore
Gina Morrison
Mary Ann Munson
Jennifer Ottley
Nicole Palmatier
Olivia Palmer
Ann Parmley
Kristen Petersen
Melissa Posner
Camie Preston
Lara Preston
Melissa Proctor
Holly Reed
Rachel Reeder
Valerie Richardson
Lynn Rinker
Rebecca Roberts
Jennifer Rogers
Erika Rowberry
Kristyne Rudolph
Amy Sanders
Tammy Schneider
Cori Schofield
Melinda Semadeni
Ann-Jeanette Shibahara
Katherine Simmons
Jennifer Slothower
Cindy Snider
Jennifer Smith
Katy Steele
Stephanie Stoker
Rebecca Strong
America Thompson
Lara Tresner
Kathleen Updike
Rinda Updike
Kimberly Vance
Cynthia Watts
Rikkie Wells
Tamara Wheeler
Allison Wilde
Anna Willes
Michelle Williams
Sharene Wood
Susan Woodward
Cherilyn Worthen
Wendy Wright
Jennifer Yacktman

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Men's Chorus

Steven Affleck
Billy Affleck
Kenny Allred
Ben Allred
Raymond Anderson
Issa Arnita
Rod Asher
Jeremy Baer
Micah Bahr
Brian Barber
Clark Barrett
Blair Bateman
Jason Beard
Daniel Bennett
David Bennion
John Bennion
David Benson
Richard Benson
Anthony Beutler
Jason Beutler
Miles Biddulph
Ben Billings
Thomas Bills
Stephen Bird
Joel Bishop
Chad Black
Dean Black
Michael Black
Shane Bodrero
Kimball Boone
Alan Boss
Lee Bowen
Chris Bray
David Bright
Jared Brink
Shane Brock
Michael Brousseau
Sean Brown
Drew Buck
Matthew Budge
Scott Burk
Brady Campbell
Daniel Campbell
Dave Campbell
Weston Cann
Russel Carlson
Darren Carpenter
Gregory Christiansen
Bryan Clark
Javier Clavere
Mark Clifford
Joe Coombs
David Cope
David Cornwall
Mike Cragun
Chris Crans
Matt Crowley
Clark Curtis
Allen Cutler
Harvey Dahl
Neal Davis
Spencer Davis
Mark Devenport
Troy Dickerson
Dirk Dixon
Drew Dixon
Mike Dorius
David Duckwitz
Ben Dunford
Bryce Earl
Brent Eddy
Paul Eden
Rob Elkins
Paul Eriksson
Adam Eyre
Michael Feliz
Marco Flores
Joshua Ford
Terry Forsyth
Dan Foutz
Larry Fox
Joshua Frame
David Gardner
Joseph Gee
D. Ray Gifford
Robert Giles
Russell Giles
Jon Giullian
Russell Gomm
Joshua Graham
Matthew Graham
Richard Grapes
Ryan Grose
John Grotegut
Daniel Hagerty
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Tim Hall
Michael Handy
Greg Hansen
Brendan Harris
Mark Henrichsen
Matthew Henrichsen
Andre Hicken
Malcolm Hicken
Arkin Hill
Bryan Hobson
Kent Hodson
Chris Hopkin
Jon Horace
Rob Howard
Richard Hulme
Daniel Humpherys
Gregory Hyde
Matt Hymas
Joel Jacobs
Jeremy Jenkins
Mark Johnson
Mike Jones
Shawn Jones
Matt Jorgensen
Dayton Judd
Jim Kasen
Jeff Knighton
Steele Knudson
Curtis Kretschmer
Matt Lambert
Ryan Larkin
Mike Laundry
Dale Lawton
Sean Leavitt
Darin Lewis
Kurt Lightheart
Robert Lochhead
Jason Lovell
Cray Lyman
Russ Lyon
James Mack
John Madsen
John Malinka
Sidney Martin
Ben Maxfield
Matthew Maxfield
Michael McCarthy
Wilson McConkie
Rodney McDonnell
Brent Meisinger
David Merrell
Michael Miller
Eddie Miner
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Ben Mizukawa
Richard Mortensen
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Matthew Nelson
Rex Nethercott
Francisco Ordaz
Aaron Osguthorpe
Khoren Ouzounian
Cory Pace
Jason Packman
John Palmatier
Blane Parrott
Ryan Passey
Misiona Patane
Clayton Patch
Isaac Paxman
John Payne
Eric Perry
David Petersen
Judd Pitts
Darin Prince
Matthew Probst
Donald Putt
Roy Quackenbush
Brett Rasmussen
Jonathan Rayback
Lee Reay
Jeffrey Redmond
Mark Richards
Branton Richten
Matt Riddle
Paul Ritchie
David Robinson
Milan Rogers
John Rosenquist
Jeff Roylance
Craig Russell
Glen Sawyer
Peter Schaumann
Scot Schwendiman
Cameron Sevy
Greg Shields
Rob Shull
Jeffrey Shumway
Sheldon Slade
Darren Smith
Derrek Smith
Todd Smith
Luke Sorenson
Danny Stiles
Bradley Stoker
Damon Stout
Daniel Stout
Kim Struthers
David Sycamore
David Tanner
Jay Taylor
Jonathan Taylor
Russell Taylor
Adam Thunell
Peter Thunell
Tom Tillman
Kendall Trump
Nate Underwood
Tyler Vance
Brian Whitaker
Daniel Whitaker
Neil Whitaker
Michael Whitchurch
Darren Wilhoit
Jeffrey Wilks
Michael Williams
Jeffrey Windsor
Kevin Wright

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THE ETRUSCANS

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Museum of Art
Brigham Young University
October 18, 1993–April 30, 1994
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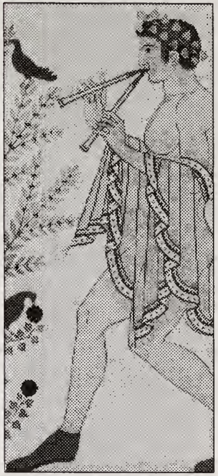

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, December 7, 1993 - 7:30 pm
Madsen Recital Hall

Percussion Ensemble
Panoramic Steel

Fum, Fum,Fum	Catalonian Carol/Wilberg/Gipson
Carol On the Drum	Czech Carol/Hannah
Let It Snow	Jule Styne/Hannah
Mas' In South	Lord Kitchener/Gibson
The Songlines	Andy Narell
Winter Wonderland	Felix Bernard
Feliz Navidad	Spanish Carol/Hannah
"Bells" Medley	Arr. by Don Hannah
Holly, Jolly Christmas/Rockin' Around The Christmas Tree	Johnny Marks
The Goodbye Look	Donald Fagan/T. Miller
Stars & Stripes Forever	John Phillip Sousa/G. Gibson
I Saw Three Ships	English Carol/Wilberg/Gipson

Personnel

Percussion Ensemble

Michael Blair
Tiffany Bourgeois
Diane Clarke
Ted Hunter
Kathleen Mitchell
Eric Nunamaker
David Osmond
Shane Sorenson
Rone Sparrow
Rebekka Stone
Ed Webecke
Ryan West

Panoramic Steel

Michael Blair
Tiffany Bourgeois
Skye Christensen
Tanya Dorius
Ted Hunter
Jayna Larson
Kathleen Mitchell
Eric Nunamaker
Rone Sparrow
Ed Webecke
Rik Yeoman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, December 7, 1993 - 8:30 pm
E-400

Sophomore Recital

Lindsay Robison
oboe, english horn

Student of Geralyn Giovannetti

assisted by
Camille Brady, *piano*
Andrus Madsen, *harpsichord*
Dan Ririe, *cello*
Mysha Mott, *flute*

Program

Sonata in G Major	Georg Philipp Telemann--Stacy (1681-1767)
Vivace Largo Allegro	
Concerto in B-flat Major	Karl Stamitz (1745-1801)
Allegro Andante Moderato Minuetto	

Intermission

Trio Sonata in C minor	Johann Joachim Quantz (1697-1773)

Andante moderato
Allegro
Largo
Vivace

Three Pieces for Oboe and Piano	Michael Head (1900-1976)

Gavotte
Elegiac Dance
Presto

In the event of an emergency, please note the closest exit from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, December 7, 1993 - 7:30 pm
251 Tanner Building

The Guitar Ensemble

Lawrence Green, *director*

Program

Lute Music	Pierre Attaingnant
	(1494-1551)
Pavane 1	
Pavane 2	
Branle 1	
Branle 2	
Suite Antique	Helmut Fackler
Praeludium	
Courante	
Sarabande	
Gavotte	
Musette	
Passacaille	
Sonata in A minor	Georg Philipp Telemann
	(1681-1767)
Siciliana	
Allegro con spirito	
Andante	
Allegro vivace	
Pavane pour une infante défunte	Maurice Ravel
	(1875-1937)

Paisaje Cubano con Rumba	Leo Brouwer (1939-)
Danças Populares Brasileiras	Celso Machado

Cantiga (...de ninar)
Ponteio (agalopado)
Ciranda (roda, roda)
Catira (bati sola)
Frevo (isquenta ô pé)

The Guitar Ensemble
Joshua Clegg
Leanna Fugate
Matthew Harding
Jared Spice

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

THE UNIVERSITY CHORALES

Susan Conkling, *conductor*
Dyanne Riley, *conductor*

Tuesday, December 7, 1993
7:30 pm
de Jong Concert Hall

I

Hymn of Praise	Rene Clausen
Creation's Alleluia	John Rutter

Marcos Krieger, *organ*

II

Mass in G	Franz Schubert
Kyrie	(1797-1828)
Gloria	
Agnus Dei	

Rebecca Busselberg, *soprano*
Paul Busselberg, *bass*

Violin	**Viola**	**Bass**
Heidi Kammerath	Melissa Boyer	Rynell Andersen
Kevan Lewis	Sharon Dunning	Todd Coleman
Sasha Nelson	Becky Hibbert	
Eileen Nuttall		**Organ**
Mary Otterstrom	**Cello**	David C. Pickering
Elizabeth Pack	Lance Johnson	
Nicole Palmatier	Julia Stratton	
Nicole Simpson		
Sonia Walker		
Ann Westover		
Jan Yarrington		

III

Sing We Now of Christmas	arr.. by Jay Althouse

Brass Ensemble

Little Babe	Michael Jothen
Choral Fanfare for Christmas	Ron Nelson

Brass Ensemble
Nadine B. Turner, *organ*

Silent Night	Arr.. by Rhonda Polay
Joyous Christmas	Johnny Marks

Brass Ensemble

Trumpet	**Trombone**	**Tuba**
Juel Iwaasa	Lyle Durland	Thad Levar
Rick Winscot	Peter Jensen	
Richard Bateman	Will Kimball	

University Chorale, Afternoon Section
Dyanne Riley, *conductor*
Lizbeth Madsen and Corinne Teichert, *piano*

IV

Ríu Ríu Chíu
Anonymous
(c. 1516)

Rí u Rí u Chí u, la guarda ribera
Dios guardo el lobo de nuestra cordera

Este qu'es nacido es el gran monarca
Christo patriarca de carne vestido
Hanos redimido con se hazer chiquito
Aunqu'era infinito, finito se hiziera

Muchas profecias lo han profetizado
Ya un en nuestros dias lo hemos alcançado
A Dios humanado vemos en el suelo
Y al hombre nel cielo porqu'el le quisiera

Riu riu chiu, protect your flocks
God has protected our lamb from the wolf.

This newborn infant is the invincible king,
Christ the patriarch in human flesh
He redeemed us by making himself a little boy
Though he was infinite, He became finite

Many prophets foretold it
Now even in our own time it has come to pass
That God in human form has come to earth
And man may reign in heaven because He loves us.

Lift up your heads, O ye gates
Heinrich Schütz
(1585-1672)

John Jorgensen, *organ*

V

O Come, Little Children
Arr.. Carolyn Jennings

Ai, nama mamina
Andrejs Jansons

VI

Deux Chansons de Noel
Arr.. Dede Duson

Kelly Watson, *piano*

Gloria from *Missa Criolla*
Ariel Ramirez

Fauneil Gleason, *soprano*
Kelly Watson, *harpsichord*
Mary Cowart, *mezzo soprano*
Jared Spice, *guitar*

Gloria a Dios en las alturas
Y en la tierra paz a los hombres que ama el Señor
Te alabamos, Te bendecimos, Te adoramos, Glorificamos
Te damos gracias por tu inmensa gloria

Señor Dios, Rey celestial, Dios padre todo poderoso
Señor Dios, cordero de Dios, Hijo del Padre
Tú que quitas los pecados del mundo
Ten piedad de nosotros
Tú que quitas los pcados del mundo
Atiende nuestra splica
Tú que reinas con el Padre
Ten piedad de nosotros

Gloria a Dios en las alturas
Y en la tierra paz a los hombres que ama el Señor
porque Tú Sólo eres Santo
Sólo Tú, Señor, Tú Sólo
Tú sólo altisimo Jesucristo
En la Gloria de Dios Padre. Amen.

Glory to God in the highest
And on earth peace to men who love the Lord
We praise Thee, We bless Thee, We worship Thee
We glorify Thee, We give Thee thanks for Thy great Glory.

Lord God, King of Heaven, God the Father almighty
Lord, only Son of God, Jesus Christ Lord God,
Lamb of God, Son of the Father
Thou who takes away the sins of the world
Have mercy on us
Thou who takes away the sins of the world
Hear our prayers
Thou who reigns with the Father
Have mercy on us.

Glory to God in the highest
And on earth peace to men who love the Lord
For Thou alone are Holy
Thou only are the Lord
Thou only are the highest with Jesus Christ
and with the Holy Spirit
in the Glory of God the Father. Amen.

University Chorale, Evening Section
Susan Conkling, *conductor*
Assisted by Angela Denison and Marcia Ransom

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, December 8, 1993 - 7:30 pm
Madsen Recital Hall

Group for New Music

Three Pieces for Flute and Piano — Jennifer Pack Zabel

Holly Shipley, *flute*
Kevin Olson, *piano*

String Quartet No. 1 — Alberto Ginastera (1916-)
II.
I.

Bonnie Dunford, Anna King, *violins*
Joel Belgique, *viola*
Hans Twitchell, *cello*

Clapping Music — Steve Reich (1936-)

Michael Hicks, Steven Johnson

Mortuos Plango, Vivos Voco — Jonathan Harvey (1939-)

tape

Les Moutons de Panurge — Frederick Rzewski (1938-)

Emily Barrett, Juel Iwaasa, Andrus Madsen, Lizbeth Madsen, et al

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, December 8, 1993 - 9:00 pm
Madsen Recital Hall

BYU Folk Ensemble
Group I

Lonesome Fiddle Blues	Vassar Clements

A modern fiddle tune written by one of the leading edge blues fiddlers of our time.

Lamp Lighting Time	Herald Goodman

A story of a young man (woman in our case) that is in prison (or simply far away from home). He thinks of his home and how his mother must hope for his return.

Oh, Mona	Traditional

No one can really know what the author was thinking of.

Blackhawk Waltz	Traditional

A very common contest choice. At most fiddle contests in the U.S. a "round" consists of three tunes: a hoedown, a waltz and tune of choice (usually a "rag").

Amie	Pure Prairie League

An early 1970's folk/rock love song.

Jeanette's Song	Mark Geslison

About the author's wife who was born, and grew up, in Denmark.

Stars and Stripes	J. P. Sousa

An example of what John McUen (former Nitty Gritty Dirt Band) calls "Sousagrass".

Chatthoochee	Alan Jackson/Jim McBride

Country Music's Single of the Year for 1993.

The Old Man	Tamee Roberts

About the author's grandfather (who was diagnosed with cancer this year).

Cat in the Bag	Mark O'Connor

The most prolific violinist/fiddler in America has written this "Texas-style" fiddle tune with inspiration from his contest days. This tune would be considered a "hoedown" in a contest round.

Will the Circle be Broken	Traditional

About death and beyond. A traditional "gospel" song born in America's south. Strong "black" influence.

Group II

Are You Washed in the Blood	Elisha A. Hoffmann

A pure Bluegrass gospel song with a southern Baptist message.

Troublesome Creek	Raymond McLain

Originally written as a banjo duet, this tune has now been arranged for two mandolins, two guitars, and three fiddles.

Lost John	Traditional

Lost John is one of those poor unfortunates, and everyone seems to know one.

Scarborough Fair	Traditional

The song most people recognize as a "Simon and Garfunkel" piece is actually a very, very old melody.

When I Paint My Masterpiece	Bob Dylan

A song with a Reggae beat that seems to "belong" to the mandolin and acoustic guitar.

Partita in D (for Mandolin)	Mark Geslison

At first this seemed like a classical melody (thus the title), but what has,developed since is more of a Bluegrass hoedown for the mandolin.

Gardenia Waltz	Johnny Gimble

One of the great waltzes by the greatest "Texas-Swing" fiddler in America.

Amazing Grace	Traditional

Perhaps the most well-known song in American Gospel music history.

Hear the Jerusalem Moan	Traditional

The Folk Ensemble's favorite choice for Gospel a cappella.

Every Time You Say Good-bye	Carl Jackson

A sad, but beautiful Bluegrass song about how one feels when love goes bad.

Orange Blossom Special	Carl Jackson

Chances are, if you've never heard of Orange Blossom Special, you've heard a fiddle tune. The Orange Blossom Special was a train in the 1920's and 1930's that traveled from Florida, up the Atlantic coast, to New York and Pennsylvania. The Folk Ensemble does this one with a fun, new twist.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Brigham Young University Children's Choir
Kathy Sorensen, *director*

Saturday, December 11, 1993
7:30 pm
deJong Concert Hall

I

Nöel Nouvelet	French Carol
The Dark Softly Falling	Austrian Carol arr. Harriet Ziegenhals

Kathy Sorensen, *flute*

Rocking Carol	Czech Carol

Danae Cann, *harp*

Dormi, Dormi	Italian Carol arr. Mary Goetze
The Birds	Benjamin Britten (1913-1976)
Patapan	Burgundian Carol

Peggy Lambert, *conductor*

II

Processional	
Ding Dong Merrily on High	French Carol
Salvator Mundi, Op. 89 Make we Merry Mirabile Mysterium Be We Merry in this Feast Lullay Susanni Christe, Redemptor Omnium Welcome, Yule	William Mathias (1934-1992)

Damon Cann, *percussion*
Peggy Lambert and Kieko Yano, *piano*
International Choir School Touring Choir, *English handbells*
Kathy Sorensen, *conductor*

III

Godd Bless the Master	English Carol Arr. Vaughan Williams

Combined Choirs
Kathy Sorensen, *conductor*

BYU Children's Choir

Kathy Sorensen, *director*
Peggy Lambert, *associate director*
Eda Ashby, *vocal coach*
Keiko Yano, *piano accompanist*
Gina Greenhalgh, *personnel and costume coordinator*

Kristy Adams
Austin Arnett
Lacy Arnett
Brianne Arnold
Kelly Auxier
David Baker
Matthew Baker
Joseph Bartholomew
Ben Blaylock
Becky Bolick
Bart Bradshaw
Jennifer Bradshaw
Michelle Bradshaw
Michelle Bunnell
Danae Cann
Jennifer Cluff
Heather Connover
Jennifer Cooper
Tristan Davies
Hannah Edsberg
Brandy Erickson
Camilla Funk
Mae Funk
Jessalyn Gallup
Michelle Greene
Brie Greenhalgh
Linc Greenhalgh
Carrie Gruwell
Sarah Haggen
Julie Harding
Kimberly Harding
Matthew Harding
Ruther Harris
Kristen Haskell
Michelle Heal
Heidi Hemmert
Cami Henderson
Jaime Johnson
Katie Kaufusi
Lonnie Keith
Debbie Lakey
Jenny Latimer
Charity Lawson
Sarah Lewis
Camille Mahlum
Heidi Mehrlich
Kari Morrey
Bentley Murdock
Ellora Mrykalo
Amandah Mullen
Emily Nelson
Catherine Newell
Brian Olsen
Julia Parkinson
Audrey Perry
Andrew Pulley
Sarah Rammell
Kohleen Reeder
Kurt Reeder
McKay Robinson
Adrienne Rowe
Andrew Rudolph
Lorelei Sharpe
Melissa Snyder
Aaron Southerland
Jenna Toronto
Caroline Updike
Peter Updike
Jessica Vanburen
Jantzen Walker
Stefanie Walker

English Handbells

International Children's Choir School Touring Choir
Denise Taylor, *handbell specialist*

Bonnie Behunin
Hailey Cunningham
Maria Cunningham
Erika Edwards
Kamille Forsgren
Emily Gardner
Alicia Green
Katherine Greenfield
Jessica Hoffman
Ashley Isaacson
Aimee Jamison
Kira Larkin
Jill Madsen
Krystal Martin
Rachel Maw
Lindsey Nebeker
Christine Nelson
Natalie Neslen
Melinda Olson
Valerie Rasmussen
Anne Talbot
Meradith Taylor
Melissa Tong
Alyson Wardle

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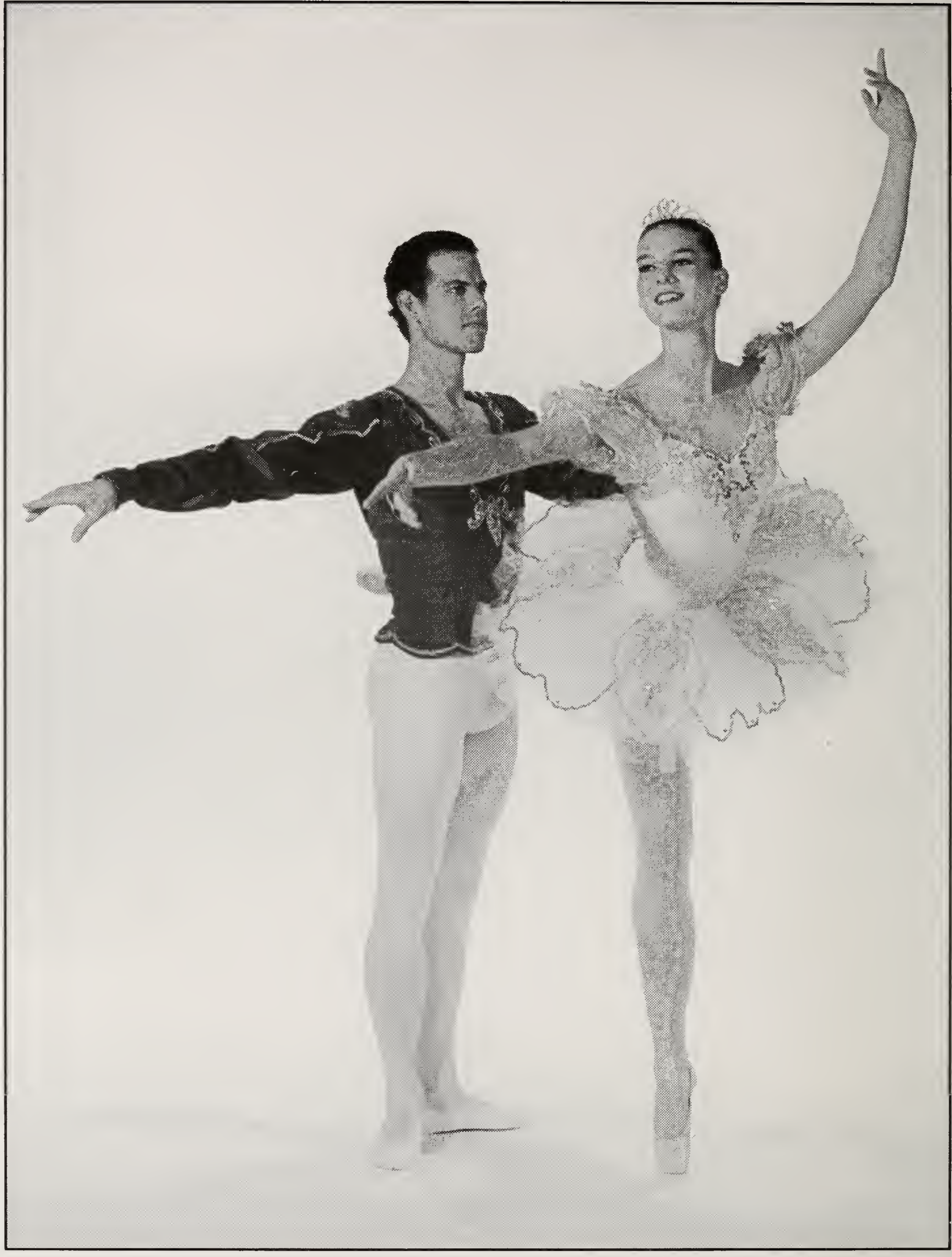
Utah Regional Ballet

NUTCRACKER

SPONSORED BY BRIGHAM YOUNG UNIVERSITY COMMUNITY CONCERT SERIES



Angie Sumsion and Joseph Woelfel

THE NUTCRACKER

Composer	Peter L. Tchaikovsky
Conductor	Clyn D. Barrus
Choreographer	Jacqueline P. Colledge
	After Willam F. Christensen
Scenic Design	Bill Kirkpatrick
Costume Design	Sarah B. Price
Lighting Design	Michael Handley
Sound Director	Paul Dunkley

ACT I

SCENE I

The place is Nuremberg, Germany; the date is 1850; the setting is a Christmas party hosted by Dr. Stahlbaum, his wife and their two children, Clara and Fritz. As guests and children enjoy the celebration, a final guest arrives, the mysterious Herr Drosselmeyer, Clara's Godfather. He orders servants to bring in mechanical toys which he gives to the children. To Clara he also gives a toy Nutcracker, which delights her. When festivities end, the guests depart, and Clara and Fritz are sent upstairs to bed. The room is deserted, lit only by moonlight. Clara returns to find her Nutcracker toy but is frightened to hear the sound of mice squeaking and scratching. As the clock strikes midnight, magical changes begin: The Christmas tree grows to enormous size; and cookies, toy soldiers, mice, and nutcracker become larger-than-life. Terrified, Clara watches as a battle ensues between a regiment of toy soldiers and squadrons of mice led by the Mouse King. In order to save her nutcracker, Clara distracts the Mouse King, allowing the nutcracker to destroy him. This magically transforms the ugly nutcracker into a charming prince.

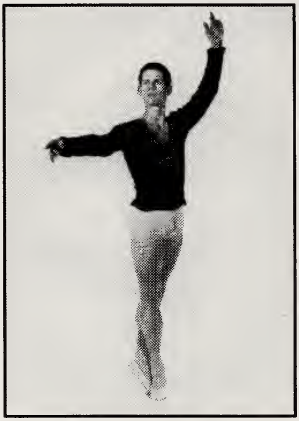
SCENE II

The Nutcracker Prince takes Clara on a journey through the Land of Snow where lovely snowflakes waltz in dazzling brilliance. A magical snowflake appears and her prince sends her off to the Land of the Sugarplum Fairy.

ACT II

Upon her arrival at the Kingdom of Sweets, Clara is entertained by the Sugarplum Fairy and the Prince. Their court performs, with each divertissement representing a delicacy of the kingdom. Clara is entranced but suspects that this is a dream and that once the spell is broken she will have to leave this land of enchantment and her beloved Nutcracker Prince. She is afraid to ask if this is so. Though she would, Clara cannot hold onto the dream, for a beautiful snowflake once again moves toward them. It is her transportation away from the land of childhood enchantment, back to the Stahlbaum household.

GUEST ARTISTS

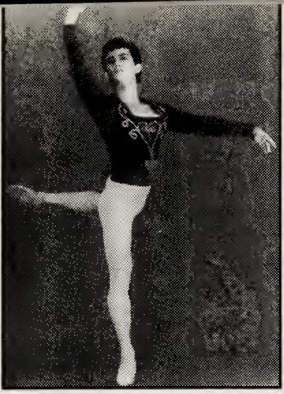


JOSEPH WOELFEL

Joseph Woelfel is a principal Guest Artist with the Utah Regional Ballet Company. Before moving to Salt Lake City, Mr. Woelfel lived in Houston, Texas for three years. During that time he danced as a soloist with the Houston Ballet. He credits Leo Ahonen and Soili Arvola, who live in Houston, for most of his principal roles with companies across the United States. He has served as Ballet Master and Principal Teacher with the Montgomery Ballet of Alabama. Mr. Woelfel spends most of his time guest performing across the United Stated and Europe. He also is an outstanding Teacher and Choreographer. This is his fourth Season guesting with Utah Regional Ballet.

MICHAEL ONSTAD

Michael Onstad has given one little girl the same Christmas gift over 200 times. He is well remembered as Godpapa Drosselmyer giving Clara the *Nutcracker* in Utah Regional Ballet's production as he did for thirteen years with Ballet West. Mr. Onstad appeared as the Chieftain in the Premier of *Legend of Timpanogos* with the Utah Regional Ballet Company. Mr. Onstad is a teacher and also conducts seminars in make-up in his home state of Oregon.



JIANG QI

Jiang Qi is one of the finest male leading dancers of China. He was born in Chengdu and began studying ballet at the age of 10. He was trained at the Ningxian Dance School and Beijing Dance Academy. In 1980 he joined China Central Dance Theatre and soon was promoted to the rank of principal dancer.

Awards he received while in China are the Silver Medalist from the National Ballet Competition and the title of National First Class Artist, awarded by the Chinese Minister of Culture.

After arriving in the United States, Jiang joined Ballet West in 1986 as a soloist, and was promoted to a principal in 1988. He has performed the leading roles in many ballets including *Abdallah*, *Arcadia*, *Coppelia*, *Flower Festival at Genzano*, *Grand Pas Classique*, *Don Quixote Pas de Deux*, *La Bayadere*, *Le Corsaire Pas de Deux*, *Le Spectre de la Rose*, *Les Patineurs*, *Nutcracker*, *The Dream*, *Romeo and Juliet*, *Sleeping Beauty*, *Theme and Variations*, *Tchaikovsky Pas de Deux*, *Paquita*, and *The Tales of Hoffmann*.

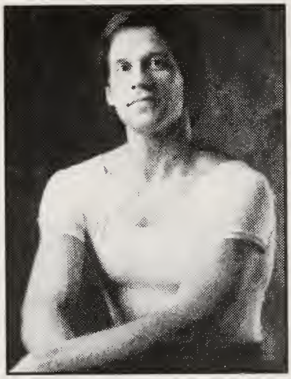
Jiang has performed in England, France, Canada, Japan, and Hong Kong. Most recently, Jiang appeared on a Hong Kong International Television special, entitled: *The Male Dancer*. He has also been invited to perform for the International Ballet Spectacular Gala, where he will dance with members of the Kirov, Bolshoi, and American Ballet Theatre.

In addition, Jiang teaches for Ballet West, Ballet West Conservatory, University of Utah, Utah Regional Ballet, and Hong Kong Dance Company. He has also choreographed a number of Ballets for the Utah Regional Ballet, Ballet West Conservatory, and Beijing Dance Academy.

CHEN XIAO

Chen Xiao joined the Atlanta Ballet last season as a principal dancer. Mr. Chen studied dance at the Beijing Dance Academy, performing lead roles in *Coppelia*, *Giselle*, *Sleeping Beauty*, *La Fille Mal Gardee* and many other ballets, before joining the Central Ballet of China in 1990. With the Central Ballet of China, he performed principal roles in ballets such as

Don Quixote and *Raymonda* and roles such as the Jester in *Swan Lake* and Mercutio in *Romeo and Juliet*. He has also been featured as a guest artist in the Tokyo Ballet Company's production of *The Nutcracker* and *Don Quixote*. Among the honors and awards he has received are a bronze medal in the Second National Ballet Competition of China and a special award in the Sixth World Ballet Competition in Osaka, Japan.



MICHAEL WOJACK

Michael Wojack has been performing in the Pacific Northwest for the past 12 years. He has performed various leading roles with Olympic Ballet Theatre, in *Romeo and Juliet*, *Giselle*, *A Mid-summer's Nights Dream*, *Swan Lake*, and *The Nutcracker* with the Pacific Northwest Ballet. Michael has also performed as a soloest in *Carmina Buranna* with Ballet Tacoma. He has performed in Utah Regional Ballet's *Coppelia*, *The Nutcracker*, and regional festivals. He is originally from Alaska, and presently resides in Seattle Washington.

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Designer: **Tina Holland**
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JESSICA HARSTON

JACQUELINE P. COLLEDGE
ARTISTIC DIRECTOR

Jacqueline P. Colledge began her early training with Utah native Bill Evans. Upon his recommendation, she attended the University of Utah to continue her studies, working with Willam Christensen, Gordon Paxman, Bene Arnold, and Mattlyn Gavers.

Jackie became a member of Ballet West in 1968, dancing with the company while attending the University of Utah on full scholarship. During the time with Ballet West, she danced various solo roles and worked with various choreographers and teachers such as: Lew Christensen, Jacques d'Amboise, Michael Smuin, Dimitri Romanoff, and Francia Russell.

Jacqueline Colledge School of Classical Ballet opened in 1976 following her retirement from professional dancing. Because of her desire to build a respectable school in such a rural area as Utah County, she began teaching with only six students. Within six years, that number grew to over three hundred students.

Desiring to give her students more education and opportunity, she organized Utah Youth Ballet in 1981. In 1984 the name was changed to facilitate the artistic growth of the company, becoming Utah Regional Ballet.

The company performs on a regular basis for various school, church, and civic organizations, as well as at Brigham Young University in conjunction with the Community Concert Series and the Utah County Council for Arts and Humanities.

Jackie's latest accomplishment is the *Legend of Timpanogos* an audience favorite and has become the signature piece for the company.

The company performs every year at the annual Regional Dance America Festival. Jacqueline is presently serving on the Executive Board of the Pacific Region and serves on Regional Dance America National Organization Board as alternate coordinator for the the Pacific Region.

Jacqueline is excited about the new ballet program being offered at Utah Valley State College where Utah Regional Ballet is now in residency. Under capable Artistic Direction by Jacqueline, the Utah Regional Ballet Company has become a vital part of our community.

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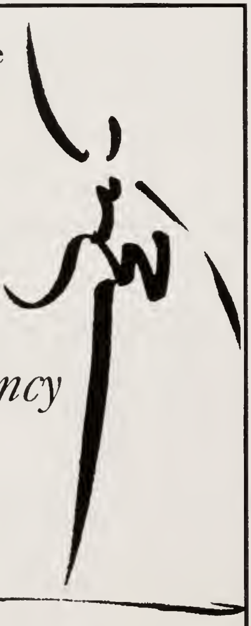
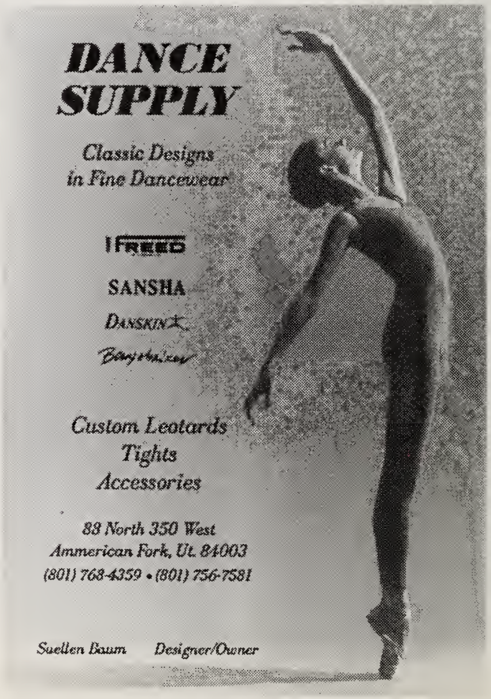


Utah Valley State College

Utah Regional Ballet in Residency

Education on a Personal Level



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Suellen Baum Designer/Owner

SARAH B. PRICE
COSTUME DESIGNER

Sarah has been involved with ballet costuming for twenty-two years. It all started when Jackie was dancing with Ballet West. The company needed help to finish some sewing on costumes and Jackie volunteered her mother. Sarah told Jackie not to tell them she was a seamstress; she would just help with the hooks and eyes, etc. Her rare creative talent was recognized quickly, however, and within three or four weeks she was asked to direct the entire costume department as costume mistress. She stayed for six years, then spent four years designing for Brigham Young University Theatre Ballet Department.

She has been costume mistress of Utah Youth Ballet and Utah Regional Ballet for twelve years--ever since its inception. She not only sews, she designs all the costumes. She is a great favorite with the dancers because of the beautiful fits on her costumes. Each one must look like it has been made specifically for the dancer. Costumes are refit every year because different people are wearing them, and even if the same person is taking the same role, she has probably grown. The men especially love to wear Sarah's costumes. Joseph Woelfel claims that Sarah's costumes fit better than any costume he has ever worn. Her special design allows them to breathe and move freely.

In addition, Sarah has designed costumes for Ballet West, San Francisco Ballet, New York City Ballet, and for international competitions.

CLYN D. BARRUS
CONDUCTOR

Clyn D. Barrus studied three years at the Curtis Institute of Music in Philadelphia, Pennsylvania, under Max Aronoff. He graduated from the Vienna Academy of Music in Austria with highest honors (Ausserordentliche Auszeichnung) and completed his doctorate (D.M.A.) at the University of Michigan in Ann Arbor.

Dr. Barrus served as principal violist with the Vienna Symphony for three years and accompanied them on tours throughout Europe, North America and Asia. Upon returning to the United States, he performed as principal violist with the Minnesota Orchestra (formerly Minneapolis Symphony) for thirteen years. He soloed with both orchestras many times both in subscription concerts and tours in the United States, Europe, Mexico, Canada, Australia, Japan and China. Barrus is presently contracted with the Pyramid Recording Company in Paris, France and will release three CD's as viola soloist during the 1992 season, performing with various European orchestras.

As a chamber music performer, Barrus was violist with the Melkus, Verdehr, Illinois, Minnesota, and Desert String Quartets. He has recorded with Phillips and Deutschegramophon labels. In 1977 Barrus was invited to perform as a member of the Minnesota String Quartet for the White House Inauguration of President Jimmy Carter.

Barrus studied conducting at the Vienna Academy of Music under Hans Swarowsky and was involved in such groups as Die Reihe, Kontrapunktus, and Kapalla Akademica while in Austria. Upon returning to the United States, he conducted the Minneapolis Civic Orchestra, the Minnesota Youth Symphony, and is now Conductor of Orchestras at Brigham Young University in Provo, Utah.

Barrus has conducted the BYU Chamber Orchestra extensively in the United States, Canada, Germany, Switzerland, Austria, Yugoslavia, France, Belgium and England.

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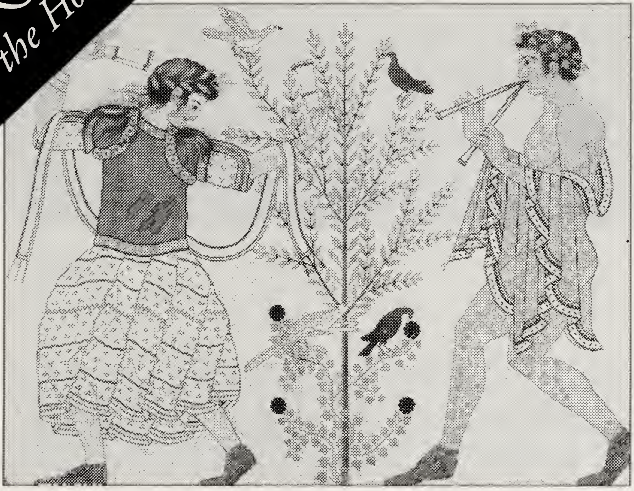

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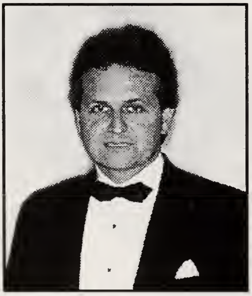
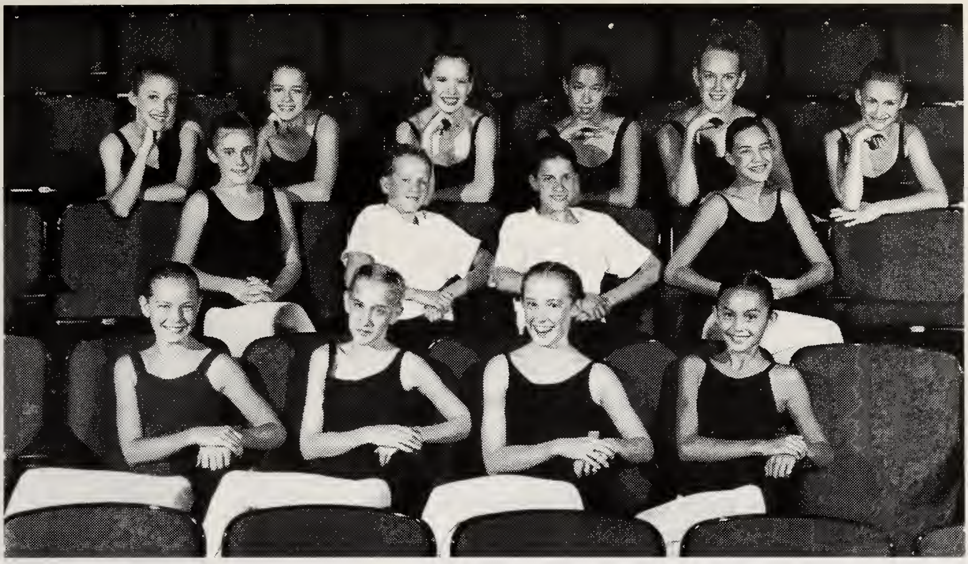


RAY HARE
POSTER/COVER ART

Ray Hare is originally from California and has just recently moved to Utah. He received his Bachelor of Fine Art from California College of Arts and Crafts and his Masters of Art from San Francisco State University. He primarily paints acrylic on canvas. His unique vision through enlarged images is shared through paintings that grasp the essence of his subjects.

Ray has received national recognition for over 25 years and is represented in public and private collections throughout the United States and Europe.



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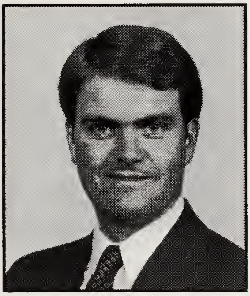

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Even though they will not be performing with the Utah Regional Ballet's *The Nutcracker* this season, Heather Colledge and Troy Sorensen will not miss out on the excitement of the Christmas Ballet. Heather is dancing in the San Francisco Ballet's *Nutcracker* and Troy with Ballet West's.

Colledge's first performance was at the age of twelve in the Utah Regional Ballet production, she has also danced as Snow Queen, Arabian, Waltz pas de deux, Spanish variation and Sugar Plum Fairy. She has thrilled audiences as the vivacious and poignant Ucanogos in *The Legend of Timpanogos*. Heather looks forward to returning as guest soloist in this role in upcoming years. Colledge was selected two different years to perform her original choreography, *Whispers of Light* and *Above and Beyond* at the Pacific Regional Ballet Festival. For the past four years she has received scholarships to the choreography conference sponsored by Regional Dance America. She also won a scholarship to the International Ballet School in Jackson, Mississippi. At present she is on full scholarship to the San Francisco Ballet School.

Troy Sorensen studied with Willam F. Christensen before coming to Utah Regional Ballet. With Ballet West he performed a spirited Fritz in his first *Nutcracker* experience in 1982 and as a baby mouse the following year. With Utah Regional Ballet he has danced in *The Nutcracker* in the Snow Prince pas de deux, Waltz pas de deux, Cavalier, and the demanding Russian, the role he may best be remembered for. He performed as the Prince in *Cinderella*. Sorensen has studied on scholarships at the San Francisco Ballet School, Ballet West Conservatory and University of Utah. At present he is majoring in mechanical engineering at the University of Utah. He and his wife Dawn live in Salt Lake City.

Colledge and Sorensen, outstanding students of the Jacqueline P. Colledge Utah Regional Ballet, are fondly remembered by ballet lovers in our area for the outstanding beauty they have exhibited in their various roles. Jennie Creer and Lisa Choules, who also trained with Jacqueline P. Colledge, are dancing *The Nutcracker* with Ballet West this season. We wish all of them well in their Christmas performances this year.

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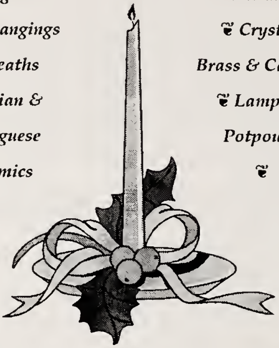

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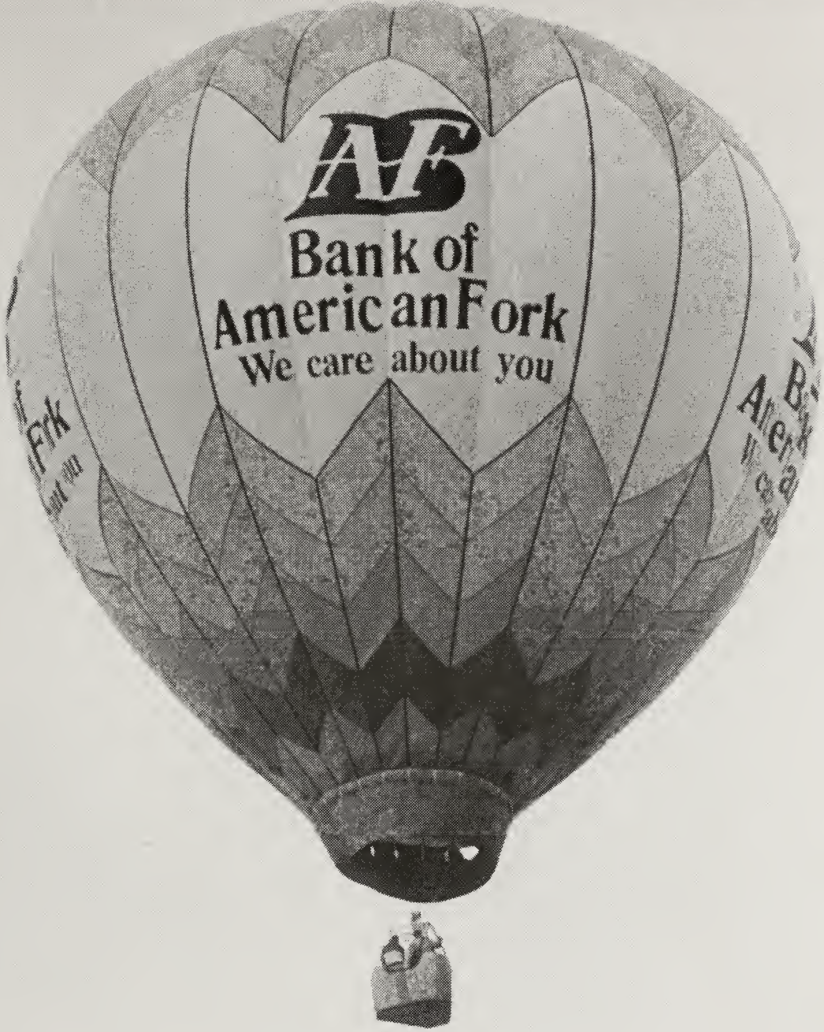

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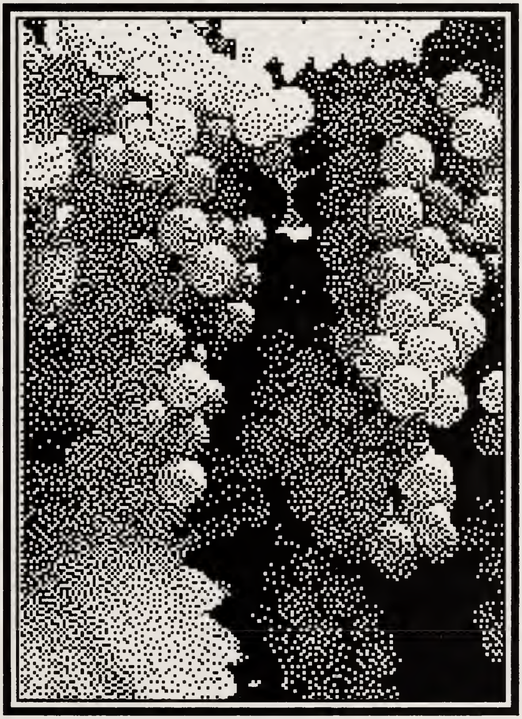
THE MOST HAPPY FELLA

Based on Sidney Howard's *They Knew What They Wanted*
Book, Music and Lyrics by FRANK LOESSER



Directed by Matt Bean

Conducted by Walter Birkedahl **Choreographed by Mark Huffman**

January 14, 15, 19, 20, 21 and 22
7:30 p.m. de Jong Concert Hall

Cast List
(in order of appearance)

Cashier	Joel Adair
Cleo	Bonnie Wilson* Tiffany Crabtree+
Rosabella	Ruth Fulkerson-Robertson* Rebecca Pyper-Busselberg+
The Postman	Bill Beesley
Tony	Barry Bounous
Marie	Julianna Tollestrup* Mary Cowart+
Max	Daniel Clyde
Herman	Douglas W. Carter
Clem	Taylor B. Holsinger
Jake	Shane B. Warby
Al	Jonathan Johnson
Joe	Steven Fales* Paul Busselberg+
Pasquale	Stephen Howard
Ciccio	Jeff Whiting
Giuseppe	Bryan Slade
The Doctor	Bart Schaerrer
The Priest	Matt Hardy

***January 14, 19, 20** **+January 15, 21, 22**

All the Neighbors, and All the Neighbors' Neighbors

Joel Adair, Nathan Balser, Bill Beesley, Jennifer Boyer, Daniel Clyde, Judy Eggleston, Katie Farnsworth, Katie Foster, Suzy Haddock, Matt Hardy, Heidi Ann Perry, Kristen Petersen, Janée Reed, Michelle Riggs, Mara Robinson, Suzette Shields, Nicole Simpson, and David Warden

ACT I

Scene 1: A restaurant in San Francisco - January
Scene 2: Main Street, Napa, California - April
Scene 3: Tony's yard - a few weeks later

Intermission

ACT II

Scene 1: The yard - one week later
Scene 2: Later in May
Scene 3: A month later
Scene 4: An afternoon in July

ACT III

Scene 1: The yard - an hour later
Scene 2: Main Street, Napa, California - a little later

So, which is it? An opera or a musical?

Yes!

The Most Happy Fella is a most unique work of music theatre, incorporating the best of opera and Broadway together. Strictly speaking, the show is generally classified as a musical for having played on Broadway in 1956, 1979, and 1992 -- yet it "crosses over" into opera, employing such standard operative devices as recitatives, arias, duets, canons, choral numbers, and interludes. Each time on Broadway, the title role has been sung by a Metropolitan Opera baritone (Robert Weede, Giorgio Tozzi, and Spiro Malas, respectively). Its three-act structure is also much more characteristic of an opera than a musical. *The Most Happy Fella* is cousin to such American operas like George Gershwin's *Porgy and Bess,* Kurt Weill's *Street Scene*, and Mark Blitzstein's *Regina* -- all which opened first on Broadway.

Yet Frank Loesser himself eschewed the "o" word, instead calling his creation an "extended musical comedy." A couple of the brassy Broadway-style production numbers, "Standing on the Corner" and "Big D", made their way into the popular song repertoire of the late 1950s. Finally, the comic secondary lead characters of Cleo and Herman are pure Broadway, with Cleo's belting contrasting with the classical singing of Rosabella.

So which is it? Instead of pigeonholing the show as either opera or musical, let us take *The Most Happy Fella* on its own terms: as a story of romance, human frailty, and, ultimately, forgiveness.

Matt Bean
Director, *The Most Happy Fella*

Orchestra

Walter B. Birkedahl, *conductor*

Violin I
Rachel Bakes
Mary Otterstrom
Ellen Jacob
Tricia Meilstrup

Violin II
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Rebecca Allred
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Melissa Oxborrow

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Tom Cimarusti

The Production Staff

Executive Producer	Clyn Barrus
Producer	Janielle Christensen
Director	Matt Bean
Conductor	Walter B. Birkedahl
Choreographer	Mark Huffman
Scenic and Lighting Designer	Michael G. Handley
Costume Designer	Janet Swenson
Production Stage Manager	Loraine Edwards
Principal Coach	Erika Baldwin
Assistant to the Director	Katherine Holsinger
Assistant Choreographer	Kimberly Walker
Sound Engineer	Troy Sales
Costumer	Lisa Oliphant
Assistant Costumer	Carolyn Smith
Assistant Costume Designers	Julie Ficklin, Krista Jeffrey
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Etude in the Form of a Canon, op. 56, no. 4	Robert Schumann/Claude Debussy (1862-1918)
Andante and Variations, Op. 46	Robert Schumann (1810-1856)
Rondo, Op. 73	Frederic Chopin (1810-1849)
Toccata, Op. 2	Henryk Gorecki (1933-)

Intermission

Introduction and Allegro	Maurice Ravel (1875-1937)
Danza de Jalisco	Aaron Copland (1900-1990)
El Salón México	Aaron Copland/Leonard Bernstein (1918-1990)

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Program Notes

The melodious *Etude in the Form of a Canon* is taken from a group of six *Studien für den Pedal-Flügel* composed by Schumann in 1845. These studies were written for a piano with a pedal keyboard similar to that of an organ. He had first become acquainted with this instrument while he was teaching at the Leipzig Conservatory, where it had been installed for the benefit of the organ students. He was so impressed by its possibilities that he had a pedal attachment put on his own piano, and proceeded to write two sets of compositions for it. Today the instrument has become obsolete and the music is usually played on the organ, as a piano duet, or in this transcription for two pianos by Claude Debussy, who preserved with remarkable fidelity all their Schumannesque qualities to the exclusion of his own stylistic devices.

Schumann originally composed the *Andante and Variations* for two pianos, two cellos, and French horn. In 1843 he transcribed this version for two pianos, emphasizing the antiphonal playing between the two instruments. The premiere was given by Clara Schumann and Felix Mendelssohn in the Leipzig Gewandhaus. The variations are not numbered and are to be played without interruption, yet they are well defined and easily distinguished. They frequently go far afield from the theme. Especially lovely is the quiet coda, which conveys the impression of an evaporating cloud of sound. This work established a prototype for Romantic feeling and could well serve beyond the purely musical realm as a striking example of the artistic ideals of its period.

Initially conceived as a piano solo, Chopin rewrote this *Rondo* at age nineteen for two pianos. This expression of the young composer breathes a freshness, an almost naive quality. Filled with the wistfulness and melancholic charm of his youth, a period untouched as yet by the bitterness and disillusionment of his later years, this piece is permeated with delicate grace and melodic beauty. Polish rhythms, rubato changes, and enchanting modulations abound, while each entrance of the captivating main theme brings with it a refreshing interlude of unmistakable elegance. From its improvisational and expectant opening to the grand finish, it strides freely from moods of idyllic lyricism to brilliantly effective bravura passages.

Henryk Gorecki was born in 1933 in Poland, where he still lives with his wife Jadwiga and their two grown children in Katowice, an industrial city 185 miles southwest of Warsaw. He has recently surged to fame through his *Symphony No. 3: Symphony of Sorrowful Songs*, whish has been at the top of the classical charts in the USA and Britain, and amazingly has risen as high as No. 6 on the British pop charts as well. His two-piano *Toccata* is an early work, dating from 1955. Its incessant motoric motion builds to an exciting and imposing climax.

Ravel completed his *Introduction and Allegro* in 1906. The original instrumentation is for harp with string quartet, flute, and clarinet, but Ravel also transcribed this version for two pianos. The piece was written while he was studying composition with Gabriel Fauré at the Paris Conservatoire. The writing is brilliant, lyrical, and has simple, clearly drawn lines. The *Introduction* is essentially an extended improvisation on two of the work's three motifs. The *Allegro* features all the facets of virtuosity of which the instrument is capable, while still maintaining musical logic and transparency.

Copland's Danza de Jalisco was commissioned in 1919 by the foundation for the "Festival of Two Worlds" at Spoleto, Italy. It was premiered there in its initial version for chamber orchestra. The composer arranged the music for two pianos in 1963. It is an engaging work and romps along full of cross-rhythms and handclaps. The rhythms are indigenous to Jalisco, the state in western Mexico off which Guadalajara is the capital.

Copland's El Salón México was first performed in 1937 by the Mexico Symphony Orchestra. The composer explained the work's genesis:

"During my first visit to Mexico, in the fall of 1932, I conceived the idea of writing a piece based on Mexican themes. From the very beginning the idea was connected in my mind with a popular dance hall in Mexico City called "Salón México." I realized that it would be foolish to attempt to translate into musical sounds the more profound side of Mexico. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the "Salón México." Because in that "hot spot" one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard but the spirit that I felt there which attracted me. Something of that spirit is what I hope to have put into my music."

Leonard Bernstein transcribed "El Salón México for two pianos in part because "I grew tired of hearing American pianists end their programs with Hungarian rhapsodies!"

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, January 15, 1994 - 4:00 pm
Madsen Recital Hall

Senior Recital

Jennifer Thompson Corbett
piano

Student of Mona Smith

Required for the Degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in E Minor, BWV 914	Johann Sebastian Bach
Moderato	(1685-1750)
Un poco Allegro	
Adagio	
Fuga	
Sonata No. 7 in D Major, op. 10, no. 3	Ludwig van Beethoven
Presto	(1770-1827)
Largo e mesto	
Menuetto and Trio	
Rondo	
Ballade in F Major, Op. 38	Frederic Chopin
	(1810-1849)
Mouvement	Pierre Sancan
Toccata	(1916-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, January 18, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Krista Hales Paulson, *violin*

Student of Barbara Williams

Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

La Capricieuse, Op. 17	Edward Elgar (1857-1934)
Concerto in D Major, Op. 61 Larghetto Rondo	Ludwig van Beethoven (1770-1827)
Sonata for Violin and Piano Allegro vivo Intermède: Fantasque et léger Finale: Très animé	Claude Debussy (1862-1918)
Sonata in C minor, Op. 45 Allegro molto ed appassionato Allegretto espressivo alla Romanza Allegro animato	Edvard Grieg (1843-1907)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, January 19, 1994 - 7:30 pm
Madsen Recital Hall

Harpsichord Inaugural Recital Series

featuring

Michelle Lee
William Atkinson
Andrus Madsen
harpsichordists

Contrapunctus No. 18, BWV 1080	Johann Sebastian Bach (1685-1750)
Duet for Two Virginals	Giles Farnaby (1563-1640)
December 1952	Earle Brown (1926-)

Improvisation on *Der Doppelgänger*

Still ist die Nacht, es ruhen die Gassen, in diesem Hause wohnte mein Schatz; sie hat schon längst die Stadt verlassen, doch steht noch das Haus auf demselben Platz.	The night is still, the streets are quiet, In this house lived the girl I loved; She left the city long ago, But the house is standing where it stood.
Da steht auch ein Mensch und starrt in die Höhe, und ringt die Hände vor Schmerzensgewalt; mir graust es, wenn ich sein Antlitz sehe - der Mond zeigt mir meine eigne Gestalt.	And a man is standing, staring up, Twisting his hands, in agony; I'm shivering now - I see his face - The moonlit features are my own.
Du Doppelgänger, du bleicher Geselle! Was äffst du nach mein Liebesleid, das mich gequält auf dieser Stelle so manche Nacht, in alter Zeit?	You my double! You pale thing! Why do you ape my love, my pain, The hurts I suffered in this place So many nights, so long ago?

Fantasia in C Minor, BWV 906	Johann Sebastian Bach
Les Baricades Mistérieuses, Sixiême Ordre	François Couperin (1668-1733)
Andante Largo	John Stanley (1713-1786)
Sonata in G Major	Antonio Soler (1729-1783)
Le Parnasse ou L'Apothéose de Corelli	François Couperin
Corelli au piéd du Parnasse prie les Muses de le recevoir parmi elles (Gravement)	
Corelli, charmé de la bonne réception qu'on lui fait au Parnasse, en marque sa joye. Il continue avec ceux qui l'accompagnent. (Gayment)	
Corelli buvant à la Source d'Hypocrene, sa Troupe continue (Moderément)	
Entouziasme de Corelli causé par les eaux d'Hypocrêne (Vivement)	
Corelli, aprés son Entouziasme, s'endort; et sa Troupe jouë le Sommeil suivant (Tres doux)	
Les Muses reveillent Corelli, et le placent auprês d'Apollon (Vivement)	
Remerciment de Corelli (Gayment)	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, January 15, 1994 - 4:00 pm
Madsen Recital Hall

Senior Recital

Jennifer Thompson Corbett
piano

Student of Mona Smith

Required for the Degree Bachelor of Music
with a major in Performance and Pedagogy

Toccata in E Minor, BWV 914	Johann Sebastian Bach
Moderato	(1685-1750)
Un poco Allegro	
Adagio	
Fuga	
Sonata No. 7 in D Major, op. 10, no. 3	Ludwig van Beethoven
Presto	(1770-1827)
Largo e mesto	
Menuetto and Trio	
Rondo	
Ballade in F Major, Op. 38	Frederic Chopin
	(1810-1849)
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Toccata	(1916-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, January 22, 1994 - 2:30 pm
Madsen Recital Hall

Graduate Recital

Russell Sorensen
organ

Student of Parley Belnap

In partial fulfillment of the requirements
for the degree Master of Music

Toccata, Adagio and Fugue in C Major, BWV 564	Johann Sebastian Bach (1685-1750)
Final, Op. 21	César Franck (1822-1890)
Prelude and Fugue in G minor	Marcel Dupré (1886-1971)
Cortège et Litanie, op. 19, no. 2	Marcel Dupré
Variations Sur un Noêl, Op. 20	Marcel Dupré

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BYU PERFORMING ARTS SERIES PRESENTS

THE KING'S SINGERS

January 25 & 26, 1994
de Jong Concert Hall
7:30 pm

King's Singers
Program

I
Folksongs and Sea Shanties

What Shall We Do with the Drunken Sailor?	Traditional English Arr. by D. Overton and Stephen Connolly
Greensleeves	Traditional English Arr. by Bob Chilcott
L'habitant d'Saint Barbe	Traditional Quebec Arr. by Bob Chilcott
I Ride an Old Paint	Traditional United States of America Arr. by Gail Kubik
Feller from Fortune	Traditional Newfoundland Arr. by Bob Chilcott

II
Music from the Time of Queen Elizabeth I

Sing Joyfully unto God our Strength	William Byrd
Ave Verum corpus	William Byrd
Come Again, Sweet Love	John Dowland
Weep, Oh Mine Eyes	John Bennett
Hark, All Ye Lovely Saints Above	Thomas Weelkes

III

Scenes in America Deserta (1986)	John McCabe

Intermission

IV

Here's a Howdy-do!

A British Tar (*H.M.S. Pinafore*)	Arr. by Peter Gritton
The Sun, Whose Rays are All Ablaze (*The Mikado*)	Arr. by Bob Chilcott
The Pirate Ring (*Pirates of Penzance*)	Arr. by Bob Chilcott
Tit Willow (The Mikado)	Arr. by Bob Chilcott
The Ghosts' High Noon (*Ruddigore*)	Arr. by Daryl Runswick

V

Arrangements in Close Harmony

Selections from the Lighter Side of the Repertoire

The King's Singers appear by arrangement with IMG Artists.

The King's Singers record for the RCA Victor/BMG Classics and EMI/Angel labels.

The King's Singers gratefully acknowledge assistance from the Ford Motor Company in international transport arrangements.

Recording Distributor for American Concerts:
DJ Records, P.O. Box 95, McMinnville, OR 97128

Selected King's Singers choral arrangements are available from:
Hinshaw Music, P.O. Box 470, Chapel Hill, NC 27514
and
Hal Leonard Publishing Corp., 7777 West Bluemound Road, Milwaukee, WI 53213

King's Singers Newsletter:
Suzanne Zaffarano, 3108 Rose Road Ames, Iowa 50010

Program Notes

Folksongs and Sea Shanties

Tonight's choice of songs has been almost impossible to make, given the tremendous wealth of material that was born in Great Britain and in America. The influences and sources of folk material are extraordinarily far-ranging and each song has its own regional and frequently religious characteristics, making the selection process somewhat arbitrary, given the quantity we had to choose from!

The folksongs we know in Britain today have been part of our heritage ever since simple medieval hymn tunes were given secular words, and minstrels started on their musical rounds. They have served as a basis of musical masterpieces from the 13th century to the present, and much of the (now barely understood) imagery in their words finds its parallel in Renaissance painting.

In the early part of the Twentieth Century, the pioneering work of folksong collectors such as Cecil Sharp brought forth a wealth of beautiful material, much neglected, but familiar through the widely varying regional versions of many texts and melodies, like a musical version of "Chinese Whispers" played over the centuries.

The Sea Shanty was originally a merchant sailors' working song. There were various types, corresponding to the various tasks required on deck, but they may be broadly categorized into two areas: those sung while hauling in ropes and those sung when weighing anchor. Shanties were certainly well-established by the time of Henry VIII, when the word Shanty, a corruption of the French *Chante*, meaning sung, probably began to be used.

The traditional use of shanties declined at the end of the nineteenth century with the introduction of steamships, but fortunately, at around the same time, written collections began to be made, and for most of the present century sea shanties have been considered a unique category of folksongs, which have been a regular feature on many concert programs.

Folksongs have been an integral part of The King's Singers' repertoire since their early performing days, and the collection sung tonight represents but a small portion of the rich treasure collected and arranged for The King's Singers over the years. Many of the most popular folksongs from Britain can be found on the group's recent release, entitled *Annie Laurie*, which is a follow-up album to one of their most successful recordings, *Watching the White Wheat* (both on Angel/EMI).

English Music from the Time of Queen Elizabeth I

While English music flourished under Henry VIII, an amateur composer of songs and instrumental pieces himself, by the end of the reign of Elizabeth I it had reached a level rarely approached again. The English madrigal, a unique nationalization of the Italian style, is perhaps its finest flower, and yet the sacred music of this period includes some of the greatest pieces ever written for the church.

William Byrd (1543-1623) was perhaps the greatest master of the period and all the available evidence indicates that he was recognized as such by his contemporaries. He remained a Roman Catholic all his life, despite England's "conversion" to the Protestant faith, and continued writing music for the Catholic liturgy throughout his career. He was probably discreet in his adherence to Rome and his faith did not prevent him from writing music for the new Anglican rite. Undoubtedly though, his genius was at its height in his music for the Catholic Church.

Byrd was named Gentleman of the Chapel Royal in 1670 and two years later he was appointed organist, a position he shared with his master Thomas Tallis (c. 1505-1585). In spite of his Catholic sympathies, "Mr. Byrd, the most celebrated musician and organist of the English nation," held his position at the Chapel Royal until his death in 1623 and contributed some of the finest liturgical music ever written.

A pupil of Byrd, Thomas Morley (1557-1602) graduated from Oxford University in 1588 and later became the organist at St. Paul's Cathedral in London. He was appointed Gentleman of the Chapel Royal in 1592 and, six years later, was granted an exclusive license to print songbooks and music paper of all kinds by Queen Elizabeth I. (Although Byrd also had this license while in service to the Queen, many experts are convinced that Morley also worked as a government spy!) Morley used this privilege to publish not only his own music, but that of his contemporaries, in addition to his famous treatise ***A Plaine and Easie Introduction to Practicall Musicke***. Although he composed a wide variety of music, it is for his madrigals that Morley is most well-known, and he is considered one of the great masters of the art form.

Scenes in America Deserta (1986)

John McCabe (b. 1939)

Silence, heat and light I -
Cycling -
Buildings and Works of Man: Costanti -
Pueblo: The Frescoes -
Silence, heat and light II

Scenes in America Deserta was commissioned by The King's Singers, to whom it is dedicated, and the text is from Reyner Banham's classic book of the same title. It is the sixth in a series of works inspired by desert country in various parts of the world, written for different instruments or ensembles the first four are numbered and have subtitles (Lizard, for woodwind quartet and percussion, Horizon, for ten brass, Landscape, for piano trio, and Vista, for recorder solo), in addition to which there is Pueblo, for solo double bass. This vocal work is based on texts chosen not so much to convey the picturesque aspects of the desert (indeed, one of the hardest decisions in composing it was deciding to omit what I felt to be a particularly effective section of precisely that character, when the work was nearing completion) but rather to touch on several different points: the nature of the coloring, the silence and the heat, of course, but also the human element in the man-made structures, decorations and past-times.

The work is continuous, but falls into clearly defined sections; the main aim of the music is to convey an idea of the variety and fascination which the desert country holds for me. Although there are few pictorial "effects," I have used some of the coloristic textures produced by some of the syllables themselves as an integral part of the musical thinking. The piece lasts about 13 or 14 minutes.

John McCabe

Silence, heat and light I

Silence, heat and light. The silence flowed back like a filling pool...the air began to feel warm as the sun beat back...a thin heat-haze began to dance and shimmer...

...everything that is not shadow is brilliant incandescent white against the darker mountains behind...

Cycling

Swinging in wider and wider circles or going head down for the ever-retreating horizon, the salt whispers under one's wheels...Swooping and sprinting like a skater over the surface of Silurian Lake...

Buildings and Works of Man: Cosanti

A sequence of small sunken courtyards: some roofed...others sheltered by overhanging trees which dappled these deep places with patterns of flickering shadow. And every where - tinkling bells and tinkling fountains...

Pueblo: The Frescoes

The frescoes...had but one subject: water...every image celebrated or craved the giving of water. White legged figures of gods spilled water from feathered gourds; black pots set upon the ground spewed symmetrical fountains of water; fish...spat water and rainbows. An eagle spat water, two geese spat water, a storm bird spat water, and lightning struck everywhere to celebrate the thunderstorm.

Silence, heat and light II

Color seems to emanate as light throughout the atmosphere...The shadows in the gorge and along the mountain face were an extraordinary blue, a profound, saturated blue undimmed by the whitening corruptions of atmosphere, an utter blue beyond question and almost beyond description...

(Text selected from *Scenes in America Deserta* by Reyner Banham)

Here's a Howdy-do

Selections from the Great Operettas of Gilbert and Sullivan

The cultural marriage of W.S. Gilbert (1836-1911) and Arthur Sullivan (1842-1900) was in many ways an unhappy one, characterized by stormy disagreements. The legacy, however, is one of the greatest satirical collaborations in the English Theatre. Gilbert wrote scathingly funny rhymes exposing the shibboleths and icons of his age, and Sullivan's melodic and harmonic skills added a musical parodic quality which at best is recognized only by seasoned opera-goers.

Throughout the world, generations have whistled, sung, and very often performed on the stage the Savoy Opera melodies, without any need to know anything about their historical origins. That is perhaps their greatest and most abiding quality–that the melodies are timeless.

For those prepared to listen to the words and sample the characters, the same is true: the self-important Pooh Bah (*The Mikado*) and the egotistic Wilfred Shadbolt (*Yeomen of the Guard*) are as easily enjoyed and identified today as they were in the late nineteenth century. In tonight's group of songs, the varied skills of the modern arranger help to emphasize this timelessness (with a certain piquancy added by their being sung by an all-male group). We hope that they will appeal in equal measure to the cult supporters and to the previously unconvinced Savoyards.

Philip Fryer

Arrangements in Close Harmony

Selections from the Lighter Side of the Repertoire

The King's Singers like to end their program with such selections, which might consist of anything from arrangements of folk songs and spirituals, to standard evergreens and contemporary pop material.

The King's Singers
Ensemble Biography

England's phenomenally successful six-man vocal al ensemble, **The King's Singers**, has performed everything from Renaissance to Rock for millions of delighted fans all over the world. As they celebrate their 25th anniversary season, they reaffirm their place among the world's premiere vocal ensembles with a full schedule of performances, recordings and major television appearances. After a quarter century, their devoted following is ever-growing due to their imaginative programming, remarkable musicianship, and flawless delivery.

Since their initial professional season in 1968, the ensemble, which was formed at King's College, Cambridge, has developed the most diverse repertoire of any vocal group in the world. With nearly 60 recordings and a *Grammy* nomination to their credit, The King's Singers are releasing four albums in 1993 on their new label, RCA Victor/BMG Classics, to celebrate this milestone year. Their latest release, *Here's a Howdy Do!*! is an album of songs from the great operettas of Gilbert & Sullivan, which followed their debut recordings *Good Vibrations*, featuring their unique arrangements of contemporary pop songs, and *Chanson d'Amour*, a collection of international love songs (which reached the top ten of the *Billboard* "Crossover" charts). Their final 1993 release will be a collection of previously unrecorded *chansons* of Josquin des Prez. These will add to their extensive catalogue still available on the EMI/Angel label, including recent releases *Annie Laurie*, an album of British folksongs, and *Get Happy*, featuring jazz pianist George Shearing.

The King's Singers are familiar to American television audiences through their regular guest appearances on the *Tonight* Show with Johnny Carson, and via numerous specials including the Emmy Award-winning ABC Christmas special with Julie Andrews, Placido Domingo, and John Denver, and *The King's Singers' Madrigal History Tour*, a six-part "Arts and Entertainment" special, in addition to a feature interview on CNN. They are also a favorite of PBS viewers who eagerly await rebroadcasts of their popular shows: *The King's Singers Holiday Special* with the Kansas City Symphony; *The King's Singers On Stage at Wolf Trap*; and *Evening at Pops* with the Boston Pops. They recently returned to Boston to join the Pops in a tribute concert to Paul McCartney (broadcast on PBS in August '92), which also featured conductor Carl Davis, tenor Jerry Hadley and The Canadian Brass. On home video, 1991 saw the release of the documentary *The Art of The King's Singers* (Hinshaw Music), an educational program which lends new insights into the everyday life of the ensemble, featuring footage on the road, in rehearsal and performance, and also in a master class setting.

Starting in 1993, The King's Singers began their Silver Jubilee tour, which takes them to virtually every major hall in cities throughout the world. Highlights of their extensive '93-94 North American itinerary include recitals at Symphony Hall in Boston, Royce Hall at UCLA, and in such cities as Portland (OR), Kansas City and Baltimore, among others. Their orchestral concerts for this season feature a return engagement with the Minnesota Orchestra, as well as their debut performance with the Calgary Philharmonic. Additionally, they will be featured guests on "A Classic New Year's Eve Party," a two-hour radio program hosted by Peter Schickele (of PDQ Bach fame) and also featuring violinist Jon Kimura Parker, which will be recorded live by Minnesota Public Radio and nationally broadcast on December 31, 1993 on the American Public Radio network.

Highlights of past American tours have included appearances at Carnegie Hall, Lincoln Center (on the "Great Performers" Series), the Kennedy Center (both in recital and with the National Symphony Orchestra), the Tanglewood Music Festival and on the Minnesota Orchestra series. They have also performed recently at such prestigious venues as the Orchestra Halls of Chicago and Detroit, the Academy of Music in Philadelphia, Severance Hall in Cleveland, Jones Hall in Houston, the Symphony Halls of Boston and Atlanta, the Hollywood Bowl, Royce Hall and Ambassador Auditorium in Los Angeles area, Davies Symphony Hall and Herbst Theatre in San Francisco, and the Seattle Opera House. In addition to the hundreds of a cappella recitals they have given in the United States, they have also collaborated with many American orchestras including the Minnesota Orchestra, National Symphony, Louisville Orchestra, Boston Pops, and the symphonies of Detroit, Kansas City, Atlanta, Pittsburgh, St. Louis, Milwaukee, Toronto and Utah. Additionally, in May 1992, the group had a return engagement at Shea Stadium in New York City, where over 40,000 baseball fans were treated to a brief program and a special arrangement of "The Star Spangled Banner" prior to a game between the Mets and the Los Angeles Dodgers.

Since the group's inception, The King's Singers have been committed to performing works by 20th century composers and have substantially added to the vocal repertory by commissioning new works by such outstanding contemporary composers as Ned Rorem, Richard Rodney Bennett, Gunther Schuller, Gian-Carlo Menotti, Gyorgi Ligeti, William Mathias, Thea Musgrave, and Krysztof Penderecki, among others. While they are masters at performing new music, they are equally at home singing Renaissance madrigals, sacred and secular choral masterpieces, folk music in various languages, and their trademark "Arrangements in Close Harmony," consisting of a wealth of pop music.

The Kings Singers bring their unrivaled combination of musical excellence and charisma as performers to everything they do. In fact, their recent release entitled "On the Beautiful Blue Danube," featuring the music of Johann Strauss, and their *Billboard* best-selling CD's, The Beatles Connection, and "A Little Christmas Music" (with special guest Kiri Te Kanawa) would seem to indicate that The King's Singers do it all.

The Kings Singers
Individual Biographies

DAVID HURLEY, countertenor, was born in 1962 into a medical family, and he dismissed the medical life early on, opting for a musical career at the age of eight, as a chorister in Winchester Cathedral. After five years at nearby Winchester College, David won a choral scholarship at New College, Oxford, where he combined the daily duties of singing in the chapel with a degree course in geography. From 1984 to 1990, when he joined the King's Singers, he was a freelance singer, performing with a variety of different ensembles and choirs, and also as a soloist. These days, the ensemble takes up all of David's working time. As well as being the group's high voice, he is also in charge of the travel, at last making use of his degree! When the group's timetable allows, he enjoys returning to his small cottage in a pretty village near England's south coast. Other interests include horseback-riding and sailing, although these are often difficult because he owns neither a horse nor a boat!

NIGEL SHORT, countertenor, was born in Solihull in 1965 and joined his local church choir at the age of seven. It was a choir outing in 1980 to a concert in Birmingham Town Hall that gave him his first introduction to The King's Singers. Having caught the close harmony "bug," he sang in various groups at home and then in London, whilst studying at The Royal College of Music. Eventually his solo singing took precedence, with highlights such as Handel's *Messiah* in Royal Albert Hall (conducted by Sir David Willcocks); Bach's Christmas Oratorio in the Auditorio Nacional, Madrid, in the presence of HM The Queen of Spain; the final celebration concert of EXPO '92 in Seville; and culminating in his 1992 debut with the English National Opera in Monteverdi's *Orfeo*. Perhaps somewhat ironically, his last solo engagement before joining the group took him back to Birmingham where it all began, in a concert with the CBSO and Choir. Hobbies include fast cars, looking for the perfect Englishman's castle and, after ten years of fanatical dedication to playing Rugby, he is now a fanatical armchair supporter of the game.

BOB CHILCOTT, tenor, recalled his first encounter with The King's Singers was while he was boy chorister at King's College, Cambridge. The group was then in its infancy, but when he returned to the school as a Choral Scholar in 1973, the group had become internationally renowned. It was an enormous surprise to him, therefore, when he himself became a King's Singer in 1986, as at that time he was working as a commercial composer and arranger. Being in the group has focused many things for him: his love of choral music and of performing, the opportunity to write and arrange, but perhaps most of all, the pleasure of being in an ensemble where individuality and teamwork go hand in hand. Bob is married to Polly, a cellist, and they live in Oxfordshire with their four children, along with two dogs and other assorted wildlife. Like many Englishmen, Bob follows cricket with a passion, and he also loves Grand Prix motor racing and Alfa Romeo cars. When he has time, he teaches in the composition department of the Royal Academy of Music in London.

BRUCE RUSSELL, baritone, was a chorister at King's College, Cambridge, where he joined the choir at the age of ten and where the Senior Chorister, then aged 12 1/2, was none other than fellow King's Singer Bob Chilcott! He continued his education at the Shrewsbury School and from there gained a choral scholarship to Christ Church, Oxford, where he studied music. After three years in London studying singing with John Carol Case, he returned to Christ Church, where he combined singing in the choir with freelance work and teaching flute and voice in local schools, including Radley and Abingdon. Before joining The King's Singers full-time in January 1988, Bruce was singing in the choir at St. George's Chapel, Windsor Castle (where many Royal occasions take place), while continuing teaching at Radley College. He still lives in the town of Windsor with his wife Alison and their young son Oliver. He enjoys good food and wine, as well as exploring the towns, villages, churches, country houses, and most of all, the vineyards and restaurants of France and England.

PHILIP LAWSON, baritone. The little Saxon church of Worth in Sussex and its boys choir engendered Philip's passionate love of old churches and choral music. In 1976 Philip went to York to sing alto at the Minter and study music at the University. After filling in ten bars of baritone solo in a production of Monteverdi's *Orfeo* in 1977, he was advised by someone (who had heard his alto solos in Act 1!) to sing baritone more often. By the following summer he had made the switch, and advanced to London to try out his new voice. After three years singing with choirs such as the BBC Singers (along with fellow King's Singer Bob Chilcott), he withdrew to Salisbury to be a Lay Clerk in the Cathedral Choir, and later became Director of Music at a local preparatory school. He maintained links with London, however, and reached the "height" of his career with the male-voice quartet Quadlibet, when the group was hired by ITV's *Game for a Laugh* to perform part of Monteverdi's *Vespers* -- while skydiving from 13,000 feet! Despite The King's Singers busy schedule, Philip continues to pursue other interests: he runs a sheet music business and composes church music and scores for shows. He is also a keen follower of sport, especially soccer, and lives in Salisbury with his wife, Lizzie.

STEPHEN CONNOLLY, bass, was a boy chorister and, at the age of sixteen, a lay-clerk at Leeds Parish Church. He was also baritone soloist with the National Youth Choir of Great Britain. While in the North of England, he performed as a soloist with many choral societies, as well as pursuing his love of ensemble singing. On leaving school he accepted a scholarship at the Guildhall School of Music and Drama where he studied singing with Rudolf Piernay. While at the Guildhall, he made his operatic debut in the London Premiere of Nicholas Maw's *The Rising of the Moon*. A King's Singer since 1988, Stephen's home is now in London where he lives in a self-restored, 10-room Victorian House with his wife Melanie and their baby son Harry. There doesn't seem to be too much time for hobbies these days, as most free time is devoted to Harry and/or finishing the restoration!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, January 27, 1994 - 7:30 pm
Madsen Recital Hall

FACULTY JAZZ QUINTET

Ray Smith, *saxophones*
Bob Taylor, *trumpet*
Dan Waldis, *keyboards*
Lars Yorgason, *bass*
Ron Brough, *drums*

with special guest
Mike Ohman, *Hammond B-3 organ*

Made You Look	Bob Taylor
Thelon' Again	Bob Taylor
Ain't Misbehavin'	Fats Waller
Back At The Chicken Shack	Jimmy Smith
Polcaypso	Bob Taylor
'Round Midnight	Thelonious Monk
Sugar	Stanley Turrentine
Chromozone	Mike Stern
Caravan	Juan Tizol/Duke Ellington

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

MDT
SHOWCASE

DEPARTMENT OF MUSIC
MUSICAL DANCE THEATRE
PRESENTS

ANYTHING GOES

JANUARY 28 & 29, 1994
MADSEN RECITAL HALL
7:30 & 9:30 PM

Program

Todd Parmley, *Master of Ceremonies*
Ryan Murphy, *Accompanist:*

Anything Goes from *Anything Goes* — Cole Porter
Tina Edlinger, Carlos Encinias, Alex Grey, Keri Grey, Suzy Haddock,
Phillipe Hall, Will Reyes, Michelle Riggs, Kirsten Schwendiman,
Tara Starling, Amy Westerby, Jeff Whiting, *dancers*
Colleen Anderson, *choreographer*

This is The Moment from *Jekyll and Hyde* — Frank Wildhorn, *lyrics*
Leslie Bricusse, *music*
Steven Fales, *performer*

In Pursuit of Excellence from *Children of Eden* — Stephen Schwartze
Darin M. Vercillo and Michelle Riggs, *performers*

All for the Best from *Godspell* — Stephen Schwartze
Chris Higby and Don Partridge, *singers*
Matt Harding, Laurie Leman, Maura Robinson, Jeff Whiting, *dancers*

The Night Had to End from *Romance Romance* — Barry Harman, *lyrics*
Keith Herrmann, *music*
Suzette Shields, *performer*

Why God Why from *Miss Saigon* — Herbert Kretzmer, *lyrics*
Alan Boubil and Claude-Michel Schonberg, *music*
Norris Chapell, *performer*

The Ballad of Sweeney Todd from *Sweeney Todd* — Stephen Sondheim
Randy Boothe, *vocal direction*
Mark Huffman, *staging and choreography*
Musical Scene Study Class, *performers*

Getting Married Today from *Company* — Stephen Sondheim
Heidi Perry, Neal Johnson, Jen McKreavy, *performers*

The Ballad of Booth from *Assassins* — Stephen Sondheim
Heidi Perry, Neal Johnson, Jen McKreavy, *performers*

Cool from *West Side Story* — Stephen Sondheim, *lyrics*
Leonard Bernstein, *music*
Nathan Balser, James Conlee, Bryce Cropper, Katie Farnsworth,
Becca Gibbons, Matt Herrick, Ric Keele, Michelle Riggs,

Shaun Saunders, Bryan Slade, Jeff Whiting, *performers*
David Tinney, *choreography*

Kiss It Better**
Kerilyn Johnson, *lyrics*
Kerilyn Johnson and Kevin Olson, *music*
Kerilyn Johnson, *performer*

Stuck to the Wall**
Heidi Perry
Heidi Perry, *performer*

Crossword Puzzle from *Starting Here, Starting Now*
Richard Maltby, Jr., *lyrics*
David Shire, *music*
Cherie Gallian, *performer*

The Will Rogers' Follies from *The Will Rogers' Follies*
Choreography from the original Broadway production of
The Will Rogers' Follies choreographed by Tommy Tune
Tiffany Crabtree, Emily Gibbons Castleton, Steven Fales, Tina Edlinger,
Cheri Gallian, Daria Hart, Jeni Timke Hawkes, Kerilyn Johnson,
Brittany Martin, Janee' Ree, Michelle Riggs, *performers*

Winter's On the Wing from *The Secret Garden*
Marsha Norman, *lyrics*
Lucy Simon, *music*
James Conlee, *performer*

Gershwin Medley Tribute
George and Ira Gershwin
I Got Rhythm
The Man I Love/Someone To Watch Over Me (arr. Ron Simpson),
Prelude Number One
Our Love is Here to Stay
Carlos Encinias, Suzy Haddock, Brittany Martin,
Ryan Murphy, Heidi Perry, Jeff Whiting, *performers*

Special Guest Artist dance performance by Jeannie Sloan

A Chorus Line Medley from *A Chorus Line*
Edward Kleban, *lyrics*
Marvin Hamlisch, *music*
I Can Do That, At The Ballet, What I Did For Love
Dianna Erricho, Phillipe Hall, Daria Hart, Laurie Leman
Neal Johnson, Tara Starling, and company, *performers*

Showcase Sponsored by

Department of Music: Clyn Barrus, Chair
Department of Dance: Phyllis Jacobson, Chair
Department of Theatre and Film: Eric Fielding, Chair

Musical Dance Theatre Steering Committee
Matt Bean - Music
Randy Boothe - Music
Pat Debenham - Dance
Sara Lee Gibb - Dance
Barta HEiner - Theatre and Film
Mark Huffman - Dance
Gayle Lockwood - Music
David Morgan - Theatre and Film
Charles Whitman - Theatre and Film, Chair

Musical Dance Theatre Student Committee
Michale Buster
Emily Castleton
Suzy Haddock
Joel Rene Morehead, Chair
Michelle Riggs

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, January 28, 1994 - 7:30 pm
Provo Central Stake Center

Douglas E. Bush, *organist*

Organ Music of Johann Sebastian Bach
(1685-1750)

Bach Organ Concert Series #5

Neumeister Chorales

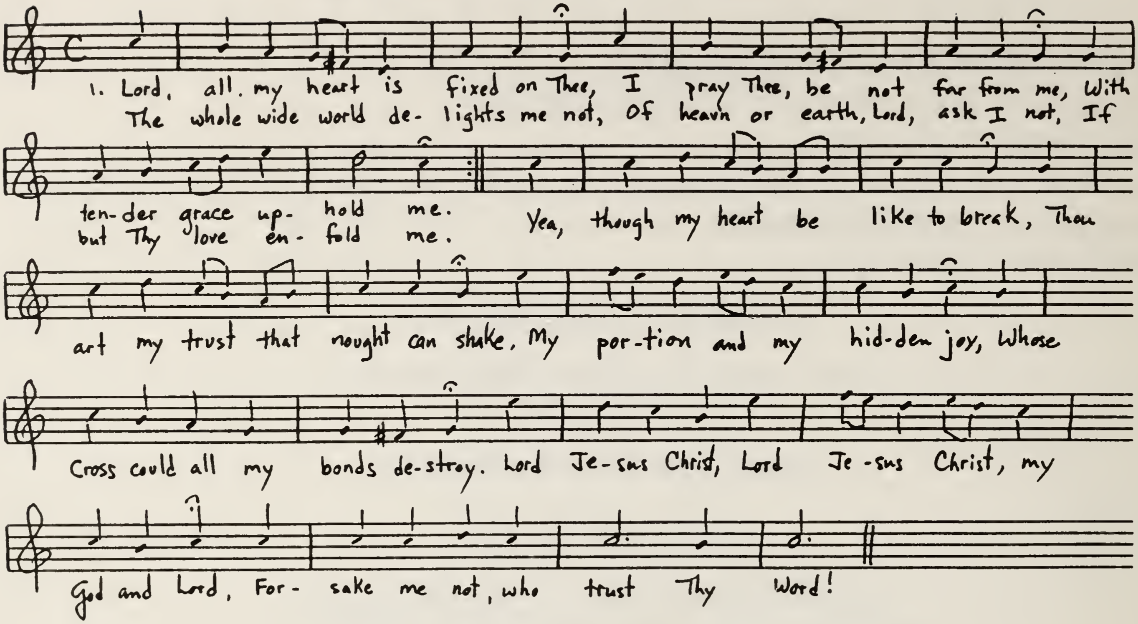
Herzlich lieb hab ich dich, o Herr, BWV 1115*
Gott ist mein Heil, mein Hilf und Trost, BWV 1106
Jesu, meines Lebens Leben, BWV 1107
Als Jesus Christus in der Nacht, BWV 1108*
Ach Gott, tu dich erbarmen, BWV 1109
O Herre Gott, dein göttlich Wort, BWV 1110*
Nun laßt uns den Leib begraben, BWV 1111
Christus, der ist mein Leben, BWV 1112*
Ich hab mein Sach Gott heimgestellt, BWV 1113
Herr Jesu Christ, du höchstes Gut, BWV 1114
Jesu, meine Freude, BWV 1105*
Was Gott tut, das ist wohlgetan, BWV 1116
Alle Menschen müssen sterben, BWV 1117*
Machs mit mir, Gott, nach deiner Güt, BWV 957
Werde munter, mein Gemüte, BWV 1118*
Wie nach einer Wasserquelle, BWV 1119
Christ, der du bist der helle Tag, BWV 1120*

Fantasie and Fugue in A Minor, BWV 561

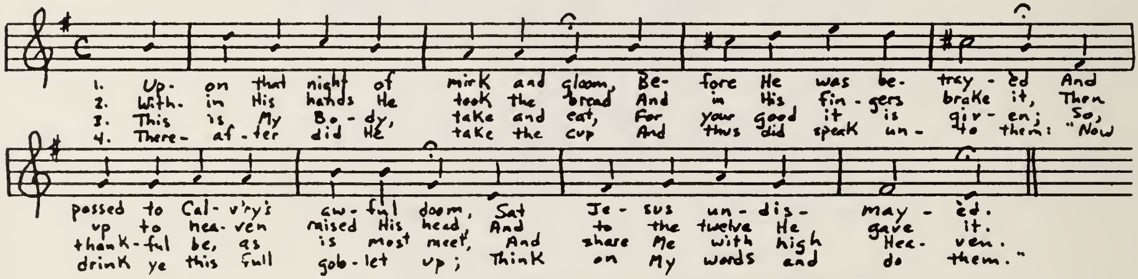
*** These preludes will be preceded by the congregational singing of the respective chorales upon which they are based.**

The next concert in this series of Bach's complete organ works will be Friday, February 18 at 7:30 p.m. The program will also be in the Provo Central Stake Center.

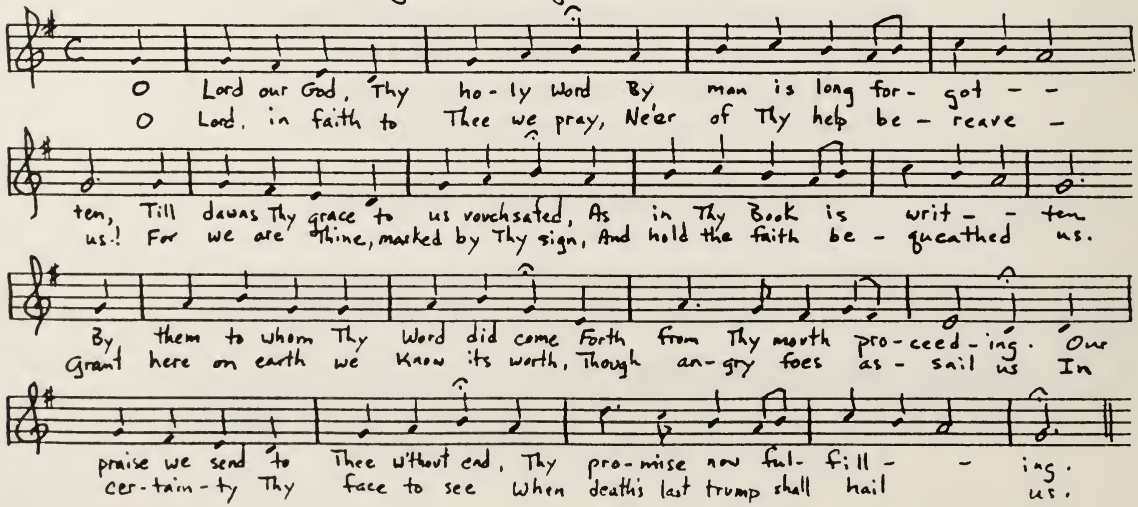
Herzlich lieb hab ich dich, O Herr


1. Lord, all my heart is fixed on Thee, I pray Thee, be not far from me, With
The whole wide world de- lights me not, Of heavn or earth, Lord, ask I not, If
ten-der grace up- hold me.
but Thy love en- fold me.
Yea, though my heart be like to break, Thou
art my trust that nought can shake, My por-tion and my hid-den joy, Whose
Cross could all my bonds de-stroy. Lord Je-sus Christ, Lord Je-sus Christ, my
God and Lord, For- sake me not, who trust Thy Word!

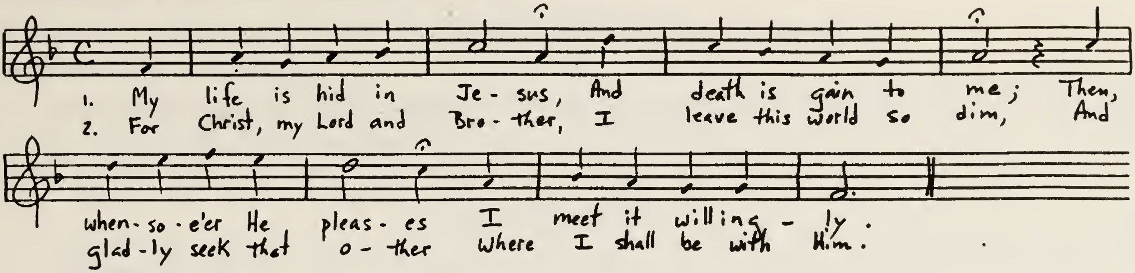
Als Jesus Christus in der Nacht


1. Up- on that night of mirk and gloom, Be- fore He was be- tray - ed And
2. With- in His hands He took the bread And in His fin-gers brake it, Then
3. This is My Bo- dy, take and eat, For your good it is giv - en; So,
4. There- af- ter did He take the cup And thus did speak un- to them: "Now
passed to Cal-v'ry's aw-ful doom, Sat Je-sus un-dis- may - ed.
up to hea-ven raised His head, And to the twelve He gave it.
thank-ful be, as is most meet, And share Me with high Hea- ven.
drink ye this full gob-let up; Think on My words and do them."

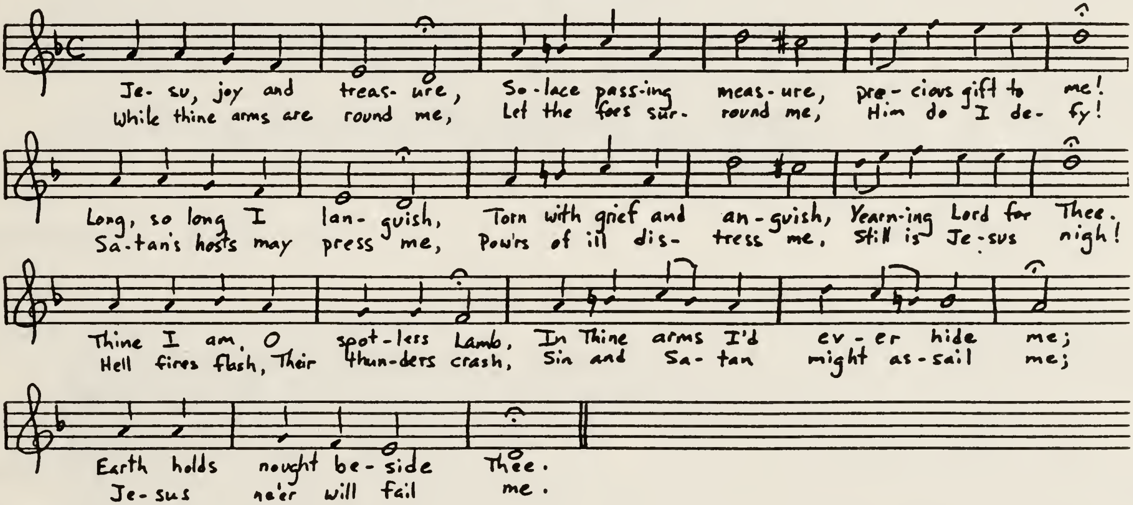
O Herre Gott, dein göttlich Wort


O Lord our God, Thy ho- ly Word By man is long for- got - -
O Lord, in faith to Thee we pray, Ne'er of Thy help be - reave -
ten, Till dawns Thy grace to us vouchsafed, As in Thy Book is writ - - ten
us! For we are Thine, marked by Thy sign, And hold the faith be - queathed us.
By them to whom Thy Word did come Forth from Thy mouth pro-ceed-ing. Our
Grant here on earth we know its worth, Though an-gry foes as - sail us In
praise we send to Thee w'thout end, Thy pro-mise now ful- fill - - ing.
cer-tain-ty Thy face to see When death's last trump shall hail us.

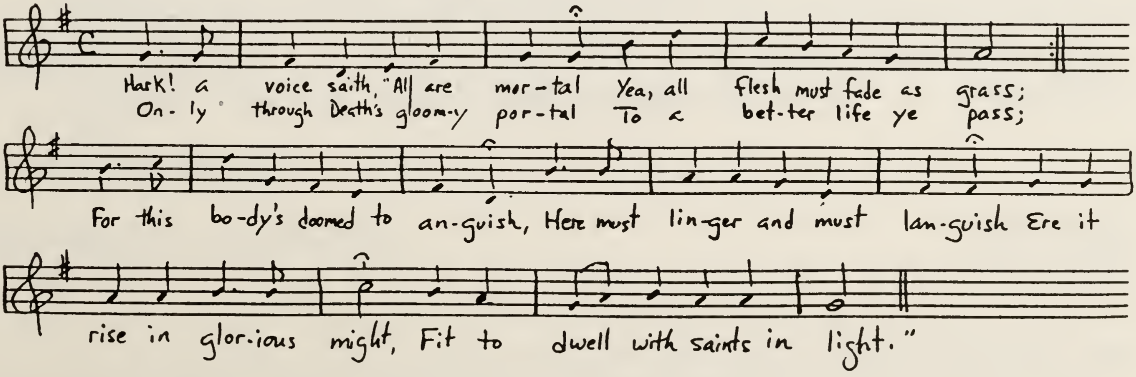
Christus, der ist mein leben


1. My life is hid in Je- sus, And death is gain to me; Then,
2. For Christ, my Lord and Bro- ther, I leave this world so dim, And
when-so-e'er He pleas- es I meet it will-ing-ly.
glad-ly seek that o- ther where I shall be with Him.

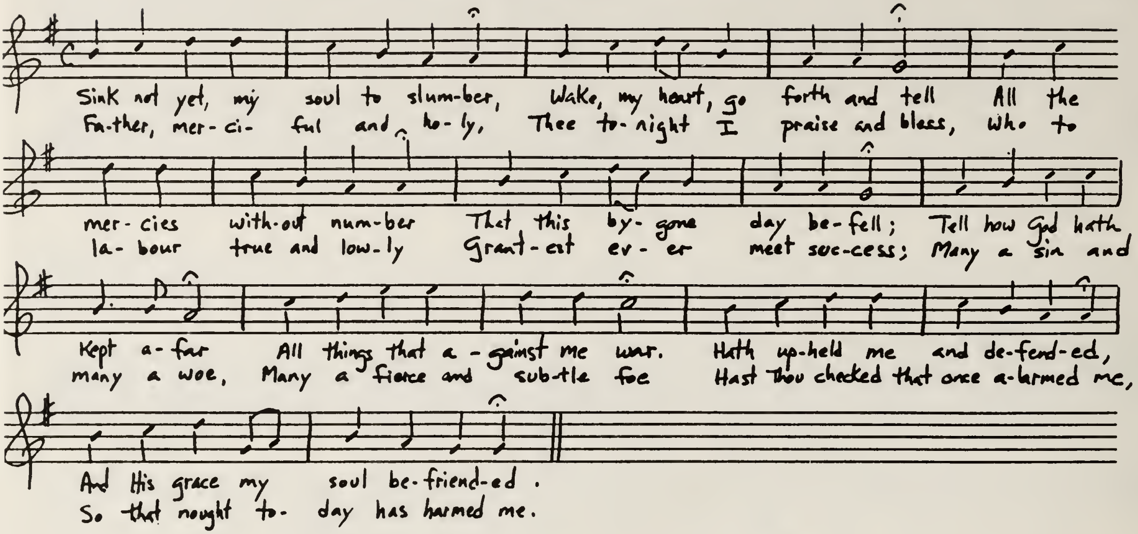
Jesu, meine Freude


Je- su, joy and treas- ure, So-lace pass-ing meas- ure, pre- cious gift to me!
While thine arms are round me, Let the foes sur- round me, Him do I de- fy!
Long, so long I lan- guish, Torn with grief and an-guish, Yearn-ing Lord for Thee.
Sa-tan's hosts may press me, Pow'rs of ill dis- tress me, Still is Je-sus nigh!
Thine I am, O spot-less Lamb, In Thine arms I'd ev-er hide me;
Hell fires flash, Their thun-ders crash, Sin and Sa- tan might as-sail me;
Earth holds nought be-side Thee.
Je-sus ne'er will fail me.

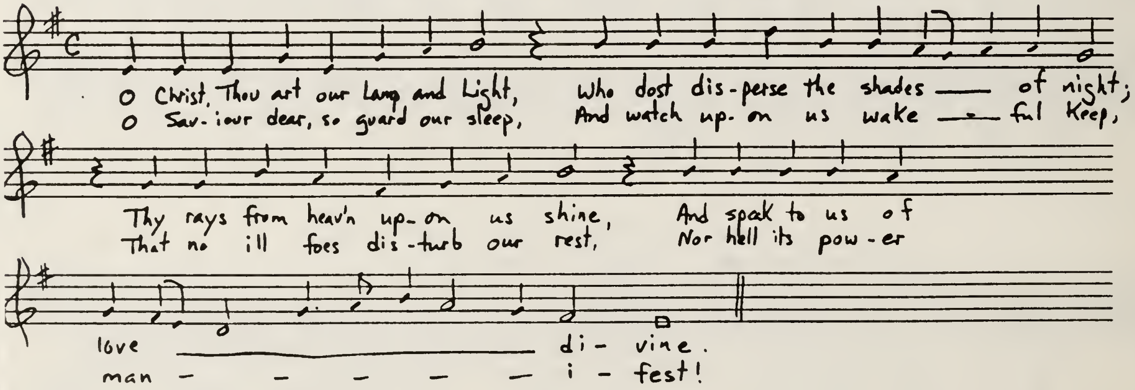
Alle Menschen müssen sterben


Hark! a voice saith, "All are mor-tal Yea, all flesh must fade as grass;
On- ly through Death's gloom-y por-tal To a bet-ter life ye pass;
For this bo-dy's doomed to an-guish, Here must lin-ger and must lan-guish Ere it
rise in glor-ious might, Fit to dwell with saints in light."

Werde munter, mein Gemüthe


Sink not yet, my soul to slumber, Wake, my heart, go forth and tell All the
Father, merciful and holy, Thee to-night I praise and bless, Who to
mercies without number That this bygone day befell; Tell how God hath
labour true and lowly Grantest ever meet success; Many a sin and
Kept afar All things that against me war. Hath upheld me and defended,
many a woe, Many a fierce and subtle foe Hast Thou checked that once alarmed me,
And His grace my soul befriended.
So that nought today has harmed me.

Christ, der du bist der helle Tag


O Christ, Thou art our Lamp and Light, Who dost disperse the shades — of night;
O Saviour dear, so guard our sleep, And watch upon us wake — ful keep,
Thy rays from heav'n upon us shine, And speak to us of
That no ill foes disturb our rest, Nor hell its power
love — divine.
man — — — — — i - fest!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 5, 1994 - 4:00 pm
Madsen Recital Hall

Sophomore Recital

John Jorgensen
organ

Student of Parley Belnap

In partial fulfillment of the requirements for
the degree Master of Music

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Praeludium in C, BuxWV 137	Dietrich Buxtehude (1637-1707)
2 Choral Preludes from *Orgelbüchlein* Herr Christ, der Einige Gottes Sohn, BWV 601 Vom Himmel Hoch, da Komm Ich Her, BWV 606	Johann Sebastian Bach (1685-1750)
Toccata & Fugue in d minor, BWV 565	Johann Sebastian Bach
Concerto del Sign. Vivaldi, LV 133 Allegro Adagio Allegro	Johann Gottfried Walther (1684-1748)
Sonata VI, op. 65, no. 6 Choral and Variations, Andante Sostenuto, Allegro molto Fuga Finale Andante	Felix Mendelssohn Bartholdy (1809-1847)
Pièce Héroïque from Trois Pièces	César Franck (1822-1890)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Winter CHOIRFEST

Men's Chorus
Mack Wilberg, conductor

Women's Chorus
Amy Dalton, *conductor*

Concert Choir
Mack Wilberg, *conductor*

University Singers
Ronald Staheli, *conductor*

Tuesday, February 8, 1994
de Jong Concert Hall
7:30 p.m.

PROGRAM

I

Brothers, Sing On!	Edvard Grieg (1843-1907)
Tarantella	Randall Thompson (1899-1984)

Folk Music From Around the World

Hava Nagila (Israel)	arr. by Bryan Davies
Tahiti Me (Tahiti)	arr. by H. Jarolde Harris
Táncnóta (Hungary)	arr. by Lajos Vass
Whistle, Maggie, Whistle (United States)	arr. by David Stocker

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, conductor
Mark Johnson and Chris Crans, *accompanists*

II

Preludium	Richard Rodgers (1902-1979)

Katy Steele, Rebecca Leavitt, Kenna Allen, *soloists*

Choose Something Like a Star	Randall Thompson (1899-1984)
Goin' Home	Antonin Dvorak (1841-1904)

Tara Smith, Lara Preston, Mary Jones, *soloists*
Marcos Krieger, *organ*

Shut De Do	arr. Mark Hayes

Mary Ann Munson, Kim Vance, *soloists*

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Amy Dalton, conductor
Diane Carter, *accompanist*

III

Ah, El Novio No Quere Dinero!	15th Century Sephardic Song arr. by Mack Wilberg
Three Faces of Love	
Jenny Kissed Me	Malcolm Williamson (1931-)
Heart, We Will Forget Him	James Mulholland
Make Our Garden Grow	Leonard Bernstein (1918-1990)
Bile Them Cabbage Down	American Folk Song arr. by Mack Wilberg

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*
Ryan Murphy, Heather Holt, *accompanists*

IV

Three from Shakespeare O Mistress Mine Silvia Lovers Love the Spring	David Dickau
Agnus Dei	Sven-David Sandström (1942-)
Putting It Together	Stephen Sondheim (1930-)
Let Beauty Awake	John Leavitt
Warm-Up	Leonard Bernstein (1918-1990)

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *conductor*
Jill Winters, *accompanist*

UPCOMING CHORAL CONCERTS

Concert Choir	Tuesday, February 22
University Singers	Tuesday, March 1
Concert Choir, Percussion Ensemble	Tuesday, March 8
Women's Chorus	Tuesday, March 15
Men's Chorus	Thursday, March 17
Combined Choirs and Orchestra	April 8 & 9*

All performances will begin at 7:30 p.m.
*April 9 - & 7:30 p.m. performance

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

WEDNESDAY, FEBRUARY 9, 1994 - 7:30 P.M.
MADSEN RECITAL HALL

BETA CHI CHAPTER OF PI KAPPA LAMBDA
MUSIC SCHOLARSHIP BENEFIT CONCERT

FROM THE SERIOUS TO THE FRIVOLOUS

PROGRAM

PRAELUDIUM IN D, BUXWV 139 — DIETRICH BUXTEHUDE (1637-1707)

DOUGLAS BUSH, ORGAN

NOCTURNE (1982) — HANS-ANDRE STAMM (1932-)

BRET JACKSON, TRUMPET
DOUGLAS BUSH, ORGAN

CAPRICE ON DANISH AND RUSSIAN AIRS, OP. 79 — CAMILLE SAINT-SAENS (1835-1921)

VIVIAN ELLSWORTH, FLUTE
CINDY CHILD, CLARINET
GERALYN GIOVANNETTI, OBOE
MAYDE ROBERTSON, PIANO

DUO FOR VIOLIN & PIANO — ZOLTAN KODALY (1882-1967)

JUDY FLETCHER, VIOLIN
HANS TWITCHELL, CELLO

GEISTLICHES WIEGENLIED — JOHANNES BRAHMS (1833-1897)

LILA STUART-BACHELDER, MEZZO-SOPRANO
DANIEL BACHELDER, EUPHONIUM
ERIKA BALDWIN, PIANO

DUETTO BUFFO DI DUE GATTI — ROSSINI
(1792-1868)

LILA STUART-BACHELDER, MEZZO-SOPRANO
DANIEL BACHELDER, TROMBONE
ERIKA BALDWIN, PIANO

CINQ PIÈCES EN TRIO — JACQUES IBERT
(1890-1962)
ALLEGRO VIVO
ANDANTINO
ALLEGRO ASSAI
ANDANTE
ALLEGRO QUASI MARZIALE

GERALYN GIOVANNETTI, OBOE
DAVID RANDALL, CLARINET
GLENN R. WILLIAMS, BASSOON

TWO SONGS FROM 18TH CENTURY SPAIN
BOLERO: EN EL MUNDO NO HAY OJOS
CANCION ANDALUCIANA: SI ME PIERDO, QUE ME BUSQUEN

ARDEN HOPKIN, BARITONE
GERALD MOORE, PIANO

SONATA FOR VIOLA AND FOUR HANDS, S. 440 — P.D.Q. BACH
(1807-1742)?
ANDANTEENY
MOLTO FAST
GROUND ROUND
ALLAH BREVE

CLYN BARRUS & DAVID DALTON, VIOLA
DOUGLAS BUSH, HARPSICHORD
ROSALIE PRATT & DAVID SARGENT, STRING

MUSIC ARTIFACTS SALE IN THE FOYER

IN THE EVENT OF AN EMERGENCY, PLEASE NOTE THAT EXITS ARE PROVIDED AT BOTH THE TOP AND BOTTOM OF THE NORTH AND SOUTH ENDS OF THE RECITAL HALL. WHEN EXITING, PLEASE DO SO IN AN ORDERLY FASHION TO A SAFE ARE AWAY FROM THE BUILDING.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, February 11, 1994 - 7:30 pm
deJong Concert Hall

Brigham Young University Chamber Orchestra
Clyn Barrus, *conductor*

Suite from the *Water Music* Allegro Air Bouree Horn Pipe Allegro Deciso	Georg Fredrich Handel (1685-1759)
Symphony No. 8 (Unfinished) Allegro moderato	Franz Schubert (1797-1828)
Overture from *The Bartered Bride*	Bedrich Smetana (1824-1884)
Romeo and Juliet Overture-Fantasy	Peter Ilyitch Tschaikowsky (1840-1893)
Danse Macbre	Camille Saint-Saens (1835-1921)

Chamber Orchestra

First Violins
Wolfgang Tsoutsouris
Tamera Tanner
Judy Fletcher
Paul Abegg
Mindy Peterson
Bonnie Dunford
Jan Yarrington
Marry Otterstrom
Krista Paulson

Second Violins
Marcel Bowman
Tricia Meilstrup
Jennie Peterson
Becky Wright
Paula Gehring
Sandra Sharp
Kevin Lewis

Viola
Joel Belgique
Emily Barrett
Sharon Dunning
Jaren Angerbauer
Natalie Burton
Diana Rhodes

Cello
Nicole Jackson
Hans Twitchell
Monika Rosborough
Brian Stucki
Sariah Mourik

Bass
Thom Herlin
Rebecca Donoho

Harp
Tara Skouson

Flute
Hillary Kimball
Rebecca Maughan

Oboe
Michelle Hansen
Melissa Oxborrow

Clarinet
Clark Burnside
Michelle Watabe

Bassoon
Derek Steadman
James Carter

Horn
Timothy Tsukamoto
Shirlee Pryor
Richard Brunson
Sonja Gray

Trumpet
Philip Kersh
Rulon Barron Hillam

Trombone
Wilford Kimball

Percussion
Jason Spiesman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 12, 1994 - 7:30 pm
deJong Concert Hall

American Piano Quartet

Del Parkinson
Paul Pollei
Jeffrey Shumway
Mack Wilberg

Program

In Waltz Time

Waltz from *Faust*	Charles Gounod/Wilberg
Two Waltzes	Moritz Moszkowski/Reinhard
Schubertanze, Paraphrase on Waltz Themes of Schubert	Mack Wilberg

From Johann Sebastian Bach

Sicilienne	Mack Wilberg
Fugue in A Minor	Percy Grainger

Two Nationalistic Dances

Slavonic Dance in C Major	Antonin Dvorak/Keller
Bulgarian Dance -- "Danse Kartuly"	Aleksei Partzhaladze

Intermission

Suite Algerienne Camille Saint-Saëns/Roques

Impressions pittoresques d'un voyage en Algerie

Prelude (En vue d'Alger)
Rhapsodie Mauresque
Rêverie du soir (à Blidah)
March militaire Francaise

American Moods

Ragamatazz - A Rhapsody on Scott Joplin	Kevin Olson
Stars and Stripes Forever	John Philip Sousa/Wilberg

The American Piano Quartet are Steinway Piano Artists

Artists' Representation: Gina Bachauer International Piano Foundation; P.O. Box 11664,
Salt Lake City, UT 84147

In case of an emergency, please note the emergency exits at both the north and south ends of the concert hall. Please locate the closest two exits from you seat. When exiting, please do son in an orderlly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 12, 1994 - 7:30 pm
Madsen Recital Hall

Sophomore Recital

Vincent Han
trombone

Student of Daniel Bachelder

Assisted by
Kelly Watson, *piano*
William Findley, *trombone*
Michelle Jensen, *trombone*
Tyler Kay, *bass trombone*

Program

Six Sonatas	
Sonata No. 2	John Ernest Galliard
Andante	(1678-1749)
Vivace	
Alla siciliana	
Spiritoso e Allegro	
Cavatine, op. 144	Camille Saint-Saens (1835-1921)
Achieved is the Glorious Work transcribed for four trombones	Franz Joseph Haydn (1732-1809)

Intermission

Four Preludes
D. Shostakovitch
(1906-1975)
Moderato
Allegretto
Andantino
Allegretto

Sonata
George Frederick McKay
(1899-1970)
Allegro Moderato
Andante poetico
Allegro ritarico e vigoroso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, February 15, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Cody Lubeck
piano

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Toccata in C Minor, BWV 911	Johann Sebastian Bach (1685-1750)
Sonata in E Major, op. 109 Vivace, ma non troppo Prestissimo Andante molto cantabile ed espressivo	Ludwig van Beethoven (1770-1827)
Toccata, op. 11	Sergey Prokofiev (1891-1953)

Pause

Prélude, Chorale et Fugue	César Franck (1822-1890)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, February 15, 1994 - 9:00 pm
Madsen Recital Hall

Junior Recital

Peter Jensen
trombone

Student of Daniel Bachelder

Assisted by
J. David Skouson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Ballade fur Posaune	Frank Martin
	(1890-1974)
Sonata No. 6	Antonio Vivaldi
Largo	(1675-1741)
Allegro non troppo	
Largo doloroso	
Allegro spirituoso	
Sonatina fur Posaune	Kazimerz Serocki
Allegro	(1922-)
Andante molto sostenuto	
Allegro vivace	
Concert pour Trombone et Piano	Launy Grondahl
Moderato assai ma molto maestoso	(1886-1960)
Quasi una Leggenda	
Finale	
Trombone Concerto	Edward Gregson
	(1945-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, February 16, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Jeffrey Shumway, *piano*

This concert is first in a series devoted to the piano music of Frederic Chopin (1810-1849)

Program

Grande Valse Brillante, op. 18

Three Nocturnes, op. 9
- No. 1 in B-flat Major
- No. 2 in E-flat Major
- No. 3 in B Major

Scherzo in C-sharp Minor, op. 39

Intermission

Twelve Etudes, op. 10
- Allegro
- Allegro
- Lento, ma non troppo
- Presto
- Vivace
- Allegro
- Allegro, molto agitato
- Vivace assai
- Allegretto
- Allegro con fuoco

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, February 16, 1994 - 9:00 pm
Madsen Recital Hall

Graduate Recital

Berin Stephens
alto saxophone

Student of Ray Smith

Assisted by
Missy Perry

In partial fulfillment of the requirements
for the degree Master of Music

Program

Tableaux de Provence — Paule Maurice (1910-)

- I. Farandoulo di chatouno
- II. Canoun per ma mio
- III. La boumiano
- IV. Dis alyscamps l'amo souspire
- V. Lou cabridan

Sonata for E-flat Saxophone and Piano — Henri Eccles/Rascher (1670-1742)

- I. Largo
- II. Courante
- III. Adagio
- IV. Presto

Paradigms II: 'Images of the Infinite'	Ronald L. Caravan

I. Creation
"In the beginning God created the heavens and the earth." (Gen. 1:1)

V. Commission
"Go throughout the world and share the good news with all creation." (Mark 16:15)

Sonata in a minor, Op. 23	Ludwig van Beethoven/Stephens (1770-1827)

I. Presto
III. Allegro Molto

Sonata for Alto Saxophone and Piano, Op. 29	Robert Muczynski (1929-)

1. Andante maestoso
2. Allegro energico

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BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

Thursday, February 17, 1994 - 7:30 pm
Madsen Recital Hall

BINKLEY WOODBURY DUO

Paul Binkley, *mandolin, guitar*
Todd Woodbury, *guitar*

Program

Overture to Clemenza di Tito	Wolfgang Amadeus Mozart (1756-1791)
Cordoba	Isaac Albeniz (1860-1909)
Concerto in G Major Allegro Largo Allegro	Antoni Vivaldi (1678-1741)
Two Movements from "Suite Retratos" Schottisch Corta Jaca	R. Gnattali

Intermission

Intermezzo Andante teneramente	Johannes Brahms (1833-1897)
Pacoca (Choro)	Celso Machado
Vou Vivendo	A. Vianna
Passeio No Rio	L. Bonfa

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, February 18, 1994 - 7:30 pm
Provo Central Stake Center

Douglas E. Bush, *organist*

Organ Music of Johann Sebastian Bach
(1685-1750)

Bach Organ Concert Series #6

Program

Allabreve in D Major, BWV 589

Partite diverse sopra: Chirst, der du bist der helle Tag, BWV 766
Partita I - with congregational singing
Partita II
Partita III
congregational verse
Partita IV
congregational verse
Partita V
Partita VI
congregational verse
Partita VII

Fantasie in C Minor, BWV 562

Wer nur den lieben Gott läßt walten, BWV 691
congregational chorale
Wer nur den lieben Gott läßt walten, BWV 690

Erbarm dich mein, o Herre Gott, BWV 721

Wir glauben all an einen Gott, Schöpfer, BWV 765

Auf meinen lieben Gott, congregational hymn
Auf meinen lieben Gott, BWV 744

Ach Gott und Herr, BWV 714

Toccata in D Minor, BWV 565

The next concert in this series of Bach's complete organ works will beTuesday, March 22 at 7:30 p.m. The program will also be in the Provo Central Stake Center.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, February 18, 1994 - 7:30 pm
Madsen Recital Hall

A Composition Recital in Honor of

Merrill K. Bradshaw

First performances ever of new music
composed by some of his former students

Chorale Prelude
Troy J. Newville

Hillary Kimball, *flute*
Clark Burnside, *clarinet*
Paul Abegg, *violin*
Bonnie Dunford, *violin*
Robert Marsden, *cello*

Butterfly
Nonglak Prasopsook

Lynette Leavitt, *flute*
Tiffany Bourgeois, *marimba*
Janet Peterson, *harp*

Etude Exscind
Charis Duke

David F. Long, *piano*

Cycle for Cello and Piano (4th movement)
Michael Runyan

Nicole Jackson, *cello*
J. David Skouson, *piano*

Partita X
Joseph Downing

Don Cook, *organ*

So quickly s/he must go
Stephen Jones

Bret Jackson, *trumpet*
Larry Lowe, *horn*
Electronic Tape

Transformations
David H. Sargent

Roland MT 200

Directions
Robert Rowberry

Robert Rowberry, *piano*

Nature Songs
Keith M. Bradshaw

Martha Glissmeyer, *mezzo soprano*
Clyn Barrus, *viola*
Mack Wilberg, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

LAMANITE GENERATION

presents

LIVING LEGENDS

Friday and Saturday, February 18 & 19, 1994
de Jong Concert Hall
7:30 p.m.

Go My Son

This Lamanite Generation song teaches the importance of getting an education and using that education to help your people

NORTH AMERICA

Zuni Sunrise

Zuni Indians traditionally greet the new day with this prayerful flute solo in the still desert morning of the Southwest

Eagle

The eagle is sacred to natives of North America. It represents strength, courage, and wisdom. It is said that the eagle carried the prayers of the people to the Great Spirit in the sky

Apache Mountain Spirit Dance

Our high-spirited dance steps honor Gans, the Apache Mountain Spirits, who protect our people and guard our sacred places.

Zuni Rainbow Dance

It is believed that the great flood caused everything to grow which provided food for Zuni people and for the animals. This dance represents the link between man and nature

POLYNESIA

New Zealand, Maori

The Maori people of New Zealand sing greetings to visitors, the women tell the legends of their people using the "Poi", and the young men show their preparations for war through the "Haka"

Tonga, Ta'olunga & Soke

Women of Tonga show their grace and beauty as well as their charm and skill in dancing the Ta'olunga and the men join them in the lively Soke

Hawaii, Ke Ha'a & Hole Waimea

The dances of Hawaii tell of the legends of the fire goddess Pele and of their great warrior King Kamehameha

LATIN AMERICA

Aztec, Los Concheros

Los Concheros represents an Aztec ritual from Southern Mexico, honoring the great white God, Ce Acatl Topiltzin Quetzalcoatl

Paraguay, Polca Guarani

This dance is characterized by the women's graceful movements, Their costumes are made from the world famous Nanduti Spider Lace which complements the beauty of the Paraguayan harp

Bolivia, Canita Canaveral

The music of the Andes echoes over high, wind swept plains and grassy valleys, breathing the essence of the ancient civilizations

Zacapoaxtla, Mexico, Quetzales

This dance from Zacapoaxtla, a village in the Sierra of Puebla is inspired in the quetzal bird, symbol of elegance and beauty in Indian mythology and tradition

Peru, Carnival de Canas

The Sun God sent two of his children to settle high in the mountains of Peru, where the natives honored their forefathers and worshiped the Sun God

NORTH AMERICA

Hoop

The hoop is a symbol of eternity to the Native Americans. The hoop dancers use this symbol to honor the creations of the earth such as flowers, animals, the sacred eagle, and Mother Earth

Buffalo

Long ago, the Buffalo offered himself so the Zuni people could live. He provided food, warmth, and medicine

Pow Wow

Originating with the plains Indians, the modern day Pow Wow is attended by many tribes and displays a variety of dance styles

POLYNESIA

Hawaii, Kanaka Wai Wai & Hana

The beautiful costumes and the graceful movements of these dances evolved from the ancient Hawiian dances. The words of the song are told with the hands

Samoa, Lapa Lapa & Fa'a tau Pati

Young Samoans show their energy and love for life in the lively Lapa Lapa and young men prove their skill and agility in the powerful slap dance

Tahiti, Aparima & Otea

From the "Pearl of the Sea" the rhythms of life are presented through the tamure and the staccato beats of the toere

MEXICO

Norte, La Evangelina

Lively polkas, popular in the northern regions of Mexico, combine European influence with Mexican tradition in an entertaining blend of footwork and fun

Nayarit, Los Bueyes

The flowing dresses of the women and the flashing knives of the men come together with typical Mexican fiesta excitement

Veracruz, La Vieja

The dances of Veracruz are characterized by intricate footwork and lively music

Michoacan, Los Viejitos

Combining the dignity of old age with the quick tap dancing of youth, this dance from Northern Mexico is dedicated to the God of Fire by the Tarascan Indians

Jalisco, La Negra

From the state of Jalisco in Mexico, the intricate foot movements, beautiful dresses, and smiling faces capture the soul of Mexico

LAMANITE GENERATION

Light on a Distant Hill

This song honors our ancestors, for the courage, strength, and hope that they give to us and future generations

THE LAMANITE GENERATION

Celia Aguayo
Elizabeth Alvarez
Moises Bada
Rene Barrera
Michelle Bates
Quintina Bearchief
Gerald Benally
Michael Benjamin
Paige Benjamin
Ku'i Chun
Rosina Dee
Mata Fonoimoana
Dulce Garcia
William Giles
Kenny Herbas
Mark Kailiponi
Nizhone Kee
Stacy Kennerley
Mari Lewis
Shane Louis
Mackie Lucio
Neil Marion
Angelina Mertlich
Hugo Meza
Carlos Moran
Lara Morehouse
Ruth Ordaz
Amalia Parra
Angela Red Elk
Hama Sadler
Jorge Sanchez
Manu Sekona
Ana Veliz
Luis Velasco
Condita Washburn
Jody Wihongi
Monica Wihongi
Fusi Wofgramm

PRODUCTION STAFF

Clyn Barrus, *executive producer, Chairman--Department of Music*
Janielle Christensen, *artistic director*
Randy Boothe, *music director*
Ron Simpson, *music producer*
Jimmy Benally, *academic advisor*
John Shurtleff, *technical coordinator*
Mike Handley, *technical director*
Andy Mohlman, *stage manager*
Jon Mohlman, *assistant stage manager*
Elizabeth Alvarez, *Latin American section leader*
Mackie Lucio, *Native American section leader*
Manu Sekona, *Polynesian section leader*
Lara Morehouse, *costumer*
Paige Benjamin, *student president*

SPECIAL THANKS

Los Hermanos de los Andes, Edgar Zurita, Julio Otanez, Alvara Salazar, Juan Soto, and Fernando Rodriguez
Student Life, Maren M. Mouritsen, *Dean*
Al Harrington, *show narratives*
Bill Kirkpatrick, *scenic services, backdrops*
Edwin Napia, *choreographic consultant*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 19, 1994 - 2:30 pm
Madsen Recital Hall

Harpsichord Inaugural Series
Marcos Krieger, *harpsichord*

Fantasia in E-flat Major Vivace, Moderato, Vivace	George Phillip Telemann (1681-1767)
Sonata V I. (Largo) Moderato II. (Allegro) III. Allegro IV. Presto	Benedetto Marcello (1686-1739)
Fantasia in D Major Allegro, Adagio, Allegro	George Phillip Telemann
Suonata Seconda *Saul malinconico e trastullato per mezzo della Musica* I. La tristezza ed il furore del Rè II. La Canzona refrigerativa dell'arpa di Davide III. L'animo tranqvillo e contento di Saulo	Johann Kuhnau (1660-1722)
Fantaisie in C Minor Tendrement, Vivement, Tendrement, Très Vite	George Phillip Telemann
Toccata, Andante and Fugue	Daniel Pinkham (1923-)
Fantasia in D Minor Presto, Adagio, Presto	George Phillip Telemann
Fantasia in C Minor, BWV 906	Johann Sebastian Bach (1685-1750)
Fantasia in G Major Presto, Largo, Presto	George Phillip Telemann

La Volta Pavana - The Earle of Salisbury	William Byrd (1538-1623)
Fantasia in F Major Vivace, Largo, Vivace	George Phillip Telemann

Program Notes

Telemann's keyboard *Fantasias* from 1732-33 combine contrasting motives in a simple structure that prefigures the sonata form of the later Classical music, while Bach applied the title "Fantasia" to works in the style of his 2- and 3-part keyboard inventions, which explore motivic possibilities in traditional baroque imitative counterpoint. Marcello's keyboard works, like Telemann's, look ahead to the emerging classicism in music. His *Sonata V* (from a set of twelve keyboard sonatas) illustrates the *style galant* sensibilities that began to infiltrate the late Italian baroque, notably, the originality, imagination, and sparkling technique that one can also find in Vivaldi.

Kuhnau prefaces each of the six sonatas in the *Biblische Historien* with a prose description of an Old Testament story. He wanted to show that keyboard music could depict emotional states without the benefit of a poetic text, in a type of program music already foreshadowed by Froberger. The second of these Biblical sonatas, "Saul cured through music," is divided into three movements, each with an Italian subtitle indicating the emotional state or action being described: "The sadness and fury of the King," followed by "The calming song from David's harp," and concluding with "The tranquil and contented soul of Saul."

During his study of the harpsichord with Putnam Aldrich and Wanda Landowska, Daniel Pinkham discovered an appreciation of the Baroque keyboard masters and of traditional forms. In addition, these studies opened to him the possibilities of the harpsichord in 20th-century composition. In the *Toccata, Andante and Fugue* Pinkham pays modern homage to Telemann, Bach, and the others, by re-interpreting the Baroque polyphonic forms in a highly chromatic and atonal harmonic language.

Although Byrd is primarily known for his consort songs and sacred choral music in the Elizabethan era, he was also instrumental in lifting English virginal music to a level of unparalleled excellence. His pavanes (often paired with galliards) show an unmistakable solid basis in rich polyphony, while the limpid *Pavane - Earl of Salisbury* displays the new ideas opening up to Byrd's imagination in the very last of his keyboard compositions.

(Program notes by Luke Howard)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 19, 1994 - 6:00 pm
Madsen Recital Hall

Junior Recital

Lisa Noelle Poll
flute

Student of Elaine Jorgenson

Assisted by
Jared Spice, *guitar*
James Margetts, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata IV — Johann Sebastian Bach (1685-1750)
- Andante
- Allegro
- Adagio
- Menuetto

Variations on a theme by Rossini — Frederic Chopin (1810-1849)
- Tema--Andantino
- Var. I Allegretto
- Var. II Andante
- Var. III Allegretto
- Var. IV Allegro assai

Sonatine	Henri Dutilleux (1916-)
Sonata a-moll Siciliana (Andante) Allegro con spirito Andante Allegro vivace	Georg Philipp Telemann (1681-1767)
Vocalise, op. 34, no. 14	Sergei Rachmaninoff (1873-1943)
Ballade	Frank Martin (1890-1974)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 19, 1994 - 7:30 pm
Madsen Recital Hall

Junior Recital

Claudius Marcel Bowman
violin

Student of Nell Gotkovsky

Assisted by
Missy Perry, *piano*

Program

Sonata No. 5 in F Major, "Spring", Op. 24	Ludwig van Beethoven
I. Allegro	(1770-1827)
II. Adagio molto espressivo	
III. Scherzo: Allegro molto	
IV. Rondo: Allegro ma non troppo	
Canzone, Op. 38	Samuel Barber
	(1910-1981)
Roumanian Dances	Bela Bartok
I. Allegro moderato	(1881-1945)
II. Allegro	
III. Andante	
IV. Molto moderato	
V. Allegro	
VI. Allegro--Piu allegro	

Elite Snycopations

Scott Joplin
(1868-1917)

Sonata (Duo) in A Major, Op. 162
    I. Allegro moderato
    II. Scherzo: Presto
    III. Andantino
    IV. Allegro vivace

Franz Schubert
(1797-1828)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 19, 1994 - 9:00 pm
Madsen Recital Hall

Senior Recital

J. Franklin Peterson
composition

Nakomis, Op. 7

Tape

Italian Miniatures, Op. 15

Bon Corno

Tim Tsukamoto, *horn in F*
Keiko Yano, *piano*

Bon Clarineto

Clark Burnside, *B-flat clarinet*
Keiko Yano, *piano*

Invention, Op. 9

Computer and Synthesizer

Pensar, Op. 19
String Quartet
Movement II Andante
Movement III Allegro

Bonnie Dunford, Krista Paulson, *violins*
Sharon Dunning, *viola*
Lisa Hofheins, *cello*

Fugue in D minor, Op. 10

Computer and Synthesizer

Flute Solo

Lutar

Lynette Leavitt, *flute*

Ode Elect, Op. 18

Discclavier

Chaistic Measures, Op. 13

Movement I

Movement II

Lynette Leavitt, *flute*
Chrishna Martinez, *oboe*
Clark Burnside, *clarinet*
Amanda Bryan, *bassoon*
Bonnie Dunford, Krista Paulson, *violin*
Sharron Dunning, *viola*
Lisa Hofheins, *cello*

Gavotte, Op. 8

Computer and Synthesizer

Brass Quintet, Op. 17

Movement I

Movement II

Barry Hillam, Philip Kersh, *trumpet*
Tim Tsukamoto, *horn*
Will Kimball, *trombone*
Matt Newville, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, February 22, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Ron Brough
percussion

assisted by
Gray Barrier, *percussion*
Parley L. Belnap, *organ*
Laurence Lowe, *horn*
Douglas J. Wolf, *percussion*

Program

Alborada Del Gracioso — Maurice Ravel
(1875-1937)

assisted by Mr. Wolf

Landscapes of Patmos — Peter Eben

I. Landscape with Eagle
II. Landscape with the Eldest
III. Landscape with Temple
IV. Landscape with Rainbow
V. Landscape with Horses

assisted by Dr. Belnap

Effugonetrom — Max Leth

assisted by Mr. Wolf

Intermission

Shades of Gray	Rex Cadwallader
I. Steel II. Oyster III. Charcoal IV. Cloudy V. Pearl	

assisted by Mr. Barrier

Dragons in the Sky	Mark Schultz

assisted by Mr. Lowe

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *conductor*

Tuesday, February 22, 1994
de Jong Concert Hall
7:30 p.m.

Wednesday, February 23, 1994
University of Nevada, Reno
Nightengale Hall
7:30 p.m.

Thursday, February 24, 1994
Sycamore Stake Center
Danville, CA
7:30 p.m.

Friday, February 24, 1994
ACDA Western Division Convention
Cathedral of the Blessed Sacrament
Sacramento, CA
7:30 p.m.

Saturday, February 25, 1994
Scott Creek Stake Center
Fremont, CA
7:30 p.m.

Brigham Young University Concert Choir
Winter 1994 Tour

Program

From the Fifteenth Century

¡Ah, El Novio No Quere Dinero!..15th Century Sephardic Song
arr. by Mack Wilberg

Jon Jensen, *soloist*

Oh, the bridegroom wants no money,
he wants only his bride of good fortune.
I have come to wish them joy
and prosperity
and all manner of good things.

Oh, the bridegroom wants no ducats,
he wants only a bride of good luck.
I have come to wish them joy
and prosperity
and all manner of good things.

Oh, the bridegroom wants no bracelets,
he wants only a bride with a happy face.
I have come to wish them joy
and prosperity
and all manner of good things.

Three Contemporary Sacred Works

Benedicamus Domino..Peter Warlock
(1894-1930)

A boy appearing, Alas, is born this year. Glory! Laud!

Agnus Dei, from *Chichester Mass*..William Albright
(1944-)

O Lamb of God,
that takest away the sins of the world,
have mercy upon us.

O Lamb of God,
that takest away the sins of the world,
grant us thy peace.

Wachet Auf, ruft uns die Stimme .... Heinz Werner Zimmermann
(1930-)

Robbyn Thompson and Dan Gardner, *soloists*

"Awake", the voice of watchmen
calls us from high on the tower.
"Awake, you city of Jerusalem!"

Midnight is this very hour:
they call to us with bright voices:
"Where are you, wise virgins?"

Take cheer, the Bridegroom comes,
arise, take up your lamps!
Hallelujah!

Prepare yourselves for the wedding,
you must go forth to meet him.
Zion hears the watchmen singing,
for joy her very heart is springing,
she wakes and rises hastily.

From heaven comes her friend resplendent,
sturdy in grace, mighty in truth,
her light shines bright, her star ascends.

Now come, you worthy crown,
Lord Jesus, God's own Son,
Hosanna!
We all follow to the joyful hall
and share the Lord's Supper.

Gloria be sung to thee
with men's and angel's tongues,
with harps and beautiful cymbals.

Of twelve pearls are the gates
at thy city; we are consorts
of the angels high about thy throne.

No eve has ever sensed,
no ear has ever heard such a delight.
Of this we rejoice,
io, io,
forever in dulci jubilo.

Four Nationalistic Part-Songs

Gamelan (Java and Bali) .... R. Murray Schafer
(1933-)

Spártai Gyermek (Hungary) .... Lajos Bárdos
(1899-)

What a fine life you lead, child of Sparta!
With the rise of the sun, distant lands
breathe light, dispelling the shadows.
The call of the shepherd, whistling to his
flock, and the voice of the dawn.
Matchless young maids approach us.
Their faces flush as they dance and
throw the discus.
In their glowing faces and the flame of
their hearts shines the immortal soul
of Sparta.
Young maids of Sparta, you are matchless
in all lands, far or near!

Verlaine-stämning (Sweden) .... Hildor Lundvik
(1885-1950)

Tracy Madsen, *soloist*

A quiet rain is falling on quiet city
streets.
The skies are dark and hazy
while through the twilight is streaming a
soft and muted light.
Oh, gentle night, oh quiet melancholy
of Spring.
My heart softly cries.

Ciranda (Brazil) .... Souza Lima
(1898-1982)

Dance, little dance
let's all dance
let's go this way, let's got that way!

Three Faces of Love

Jenny Kissed Me .... Malcolm Williamson
(1931-   )

Heart, We Will Forget Him .... James Mulholland

Make Our Garden Grow, from *Candide* .... Leonard Bernstein
(1918-1990)

Folk Songs and Spirituals

Let Me Fly .... American Spiritual
arr. by Robert DeCormier
Jon Jensen, *soloist*

Deep River .... American Spiritual
arr. by Gerre Hancock

Oh, Happy Day .... arr. by Mark Hayes
Robbyn Thompson, Jon Jensen, John Peterson, *soloists*

Bile Them Cabbage Down .... American Folk Song
arr. by Mack Wilberg
John Peterson, *soloist*

Brigham Young University Concert Choir

The Brigham Young University Concert Choir is one of two highly select mixed choral ensembles that continue a long tradition of fine choral singing at the university.

Consisting of 90 advanced singers, choir members are drawn from virtually every department and college of the university and represent students from throughout the United States and abroad.

Organized in 1984 under the direction of Mack Wilberg, the choir's repertoire explores the great choral literature encompassing a wide range of styles and genre. In addition to their semester performance schedules, the choir appears regularly on the Temple Square Concert Series and annually on the CBS broadcast of *Music and the Spoken Word* as well as frequent choral-orchestral collaborations with the Brigham Young University Chamber Orchestra.

The Concert Choir has appeared in highly acclaimed performances at the national conventions of the American Choral Directors Association and Music Teachers National Association.

Mack Wilberg, *conductor*

Mack Wilberg is Associate Professor and Director of Choral Activities at Brigham Young University where he conducts the Concert Choir and the 225-voice Men's Chorus. In addition to his conducting responsibilities he teaches undergraduate and graduate courses at the university and is active as pianist, chamber musician, clinician, composer, arranger, and guest conductor throughout the United States and abroad. A graduate of Brigham Young University, he holds graduate degrees from the University of Southern California.

Choral Music at Brigham Young University

Under the direction of Mack Wilberg and Ronald Staheli, Brigham Young University maintains national and international prominence in choral music. The university's ensembles include the Brigham Young University Singers, with 40 voices, the Concert Choir, with 90 singers, the Men's Chorus, which involves over 200 men, and the Women's Chorus, composed of 100 voices. The University Chorale, an open enrollment choir divided between two sections, regularly attracts over 400 students.

Along with their individual performances each semester, the select choirs combine several times annually for additional concerts. These include the Homecoming Choral Showcase, the Celebration of Christmas, the Winter Choirfest, and a choral-orchestral collaboration at the conclusion of each school year. In 1992 the select choral groups joined with the Philharmonic Orchestra to produce *A Celebration of Christmas,* a TV program aired on over 200 PBS stations in its first year. Owing to its great success, another TV special will be filmed in the spring of 1994, this time centering on American folk hymns.

The five choral organizations at Brigham Young University give both graduate and undergraduate students an opportunity for training, experience, and personal growth in all aspects of the choral spectrum. These ensembles also provide those select students admitted into the rigorous graduate choral program unique chances to conduct.

The Department of Music

Since the founding of the university, the arts and humanities have played an important role in Brigham Young University's commitment to educate the whole person. Fulfilling its part of this charge, the Department of Music offers programs of study in composition, studio composition and productions, music theory, music performance, music education, pedagogy and studio teaching, music history, and sound recording and reinforcement. With 57 faculty members and approximately 70 special instructors in the department, performance instruction is offered in virtually every performing area.

The Department of Music is housed in the beautiful Harris Fine Arts Center near the center of the BYU campus. The music portion of the building houses complete performance facilities that include ample rehearsal and practice space, state of the art recording studios, an electronic music lab, a 400-seat recital hall, and a 1400-seat concert hall.

Brigham Young University Concert Choir

Mack Wilberg, ***conductor***

Marcos Krieger, ***graduate assistant***

Heather Holt and Ryan Murphy, ***accompanists***

Soprano I

Stacie Berardi	Poughkeepsie, NY
Angela Dixon	Orem, UT
Joanne Fjerstad	Sunnyvale, CA
Elaine Green	Palmyra, NY
Julie Ann Griffith	Mesa, AZ
Joni Jensen	Houston, TX
Suzan Lindsey	Winter Springs, FL
Emily McCormick	Layton, UT
Emily Mecham	Garland, UT
Vannessa Munns	Orlando, FL
Luanne Relyea	Meridian, ID
Nicole Simpson	Bristol, IN
Sara Thomas	Spanish Fork, UT

Soprano II

Ginger Barclay	Unionville, ON, Canada
Agatha Cowart	Bay City, TX
Mary Cowart	Bay City, TX
Jennifer Hansen	Orem, UT
Claudine Lacy	Escondido, CA
Tracy Madsen	Alpine, UT
Amber Paulk	Columbus, GA
Elizabeth Thomas	Ankeny, IA
Robbyn Thompson	Provo, UT
Jennifer Pearson	Pendleton, OR

Alto I

Annie Bentley	Mesa, AZ
Lisa Birkinshaw	Spring, TX
Deborah Burris	Cedar Rapids, IA
Jen Cothran	Canyon Lake, TX
Theresa Dunne	Elmira, NY
Carol Hinckley	Fruit Heights, UT
Cindy Jones	Bountiful, UT
Catherine Mooney	Staten Island, NY
Kimberley Stambaugh	Spring, TX
Julie Williams	Danville, CA
Jenee Wright	Mesa, AZ
Loralyn Youngberg	Weiser, ID

Alto II

Rebecca Bennion	Los Altos, CA
Jani Brown	Taylorsville, UT
Heather Holt	Raymond, AB, Canada
Candee McKnight	Chico, CA
Marci MacKay	Brigham City, UT
Annette Minor	Moab, UT
Jan Porter	Orem, UT
Carol Salmon	Calgary, AB, Canada
Manu Sekona	Inglewood, CA
Heather Staten	Gaithersburg, MD
Emily Wood	Provo, UT
Melanie Wood	Newark, CA

Tenor I

Don Callister	Riverside, CA
David Dunbar	Sierra Vista, AZ
Dan Gardner	Alpine, UT
Geoff Gibson	Hastings, MI
Matthew Graham	Goshen, NY
Marcos Krieger	Goiânia, Brazil
Ryan Murphy	Newtown, CT
David Pickering	Arlington, TX
Steve Showalter	Clackamas, OR
Shane Smith	Calgary, AB, Canada
Mark Wilkinson	Great Falls, MT
Darrell Zaugg	Idaho Falls, ID
David Simmons	Snowflake, AZ

Bass I

Joel Adair	Brea, CA
Johnny Aird	Caldwell, ID
Craig Collotzi	West Valley, UT
Russell Dimond	Madison, WI
Jim Hansen	Idaho Falls, ID
Gordon Harkness	Provo, UT
Stephen Howard	Ogden, UT
Jon Jensen	Lyman, WY
Jon Johnson	Beaverton, OR
Michael Madsen	Danville, CA
Nathan McKellar	Salt Lake City, UT
Craig Scribner	Santa Rosa, CA

Tenor II

Jared Anderson	Orem, UT
John Peterson	Sparks, NV
Bill Beesley	Salt Lake City, UT
Keith Fenstermacher	Corona, CA
Gary French	Sacramento, CA
Ron Hahn	Livermore, CA
Lincoln Hoppe	Moorestown, NJ
David Knight	Vacaville, CA
Sean McKell	Provo, UT
Lorenzo Pope	Chico, CA

Bass II

Alex Ells	Salt Lake City, UT
Hugh Hodson	Orem, UT
Luke Howard	Sydney, Australia
Alexander Jenkins	San Benito, TX
Ben Knaupp	Portland, OR
David Lawrence	Martinez, CA
Joseph Ogden	Orem, UT
Ryan Pitt	Centerville, UT

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, February 22, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Ron Brough
percussion

assisted by
Gray Barrier, *percussion*
Parley L. Belnap, *organ*
Laurence Lowe, *horn*
Douglas J. Wolf, *percussion*

Program

Alborada Del Gracioso	Maurice Ravel (1875-1937)

assisted by Mr. Wolf

Landscapes of Patmos	Peter Eben

I. Landscape with Eagle
II. Landscape with the Eldest
III. Landscape with Temple
IV. Landscape with Rainbow
V. Landscape with Horses

assisted by Dr. Belnap

Effugonetrom	Max Leth

assisted by Mr. Wolf

Intermission

Shades of Gray — Rex Cadwallader

I. Steel
II. Oyster
III. Charcoal
IV. Cloudy
V. Pearl

assisted by Mr. Barrier

Dragons in the Sky — Mark Schultz

assisted by Mr. Lowe

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Young Artists in Voice

Preliminary Competition

February 23, 1994
Madsen Recital Hall
7:30 p.m.

Final Competition
Tuesday, March 2, 1994

Program

Cruda Sorte!…Gia so per pratica, from *L'Italiana in Algeri*
Gioacchino Rossini
(1792-1868)

Megan Allen
Chris Crans, *piano*

Clair de lune
Gabriel Fauré
(1845-1924)

Diane Arnett
Robert Mills, *piano*

Votre Toast from *Carmen*
Georges Bizet
(1838-1875)

Joseph Brooks
Aaron Richards, *piano*

Willow Song from *The Ballad of Baby Doe*
Douglas Moore
(1893-)

Rebecca Pyper Busselberg
Robert Mills, *piano*

Marietta's Lied from *Die Tote Stadt*
Erich Wolfgang Korngold
(1897-1957)

Debra Bounous
Robert Mills, *piano*

Fleur Jetée
Gabriel Fauré

Doug Carter
Erika Baldwin, *piano*

Is There Not One Maiden's Breast from *Pirates of Penzance*
Gilbert & Sullivan
Brian Church
Gina Morrison, *piano*

Heimliche Aufforderung
Richard Strauss
(1864-1949)

Mary Cowart
Robert Mills, *piano*

Vieni, O Levita from *Nabucco* — Giuseppe Verdi
(1813-1901)

Aaron Dalton
Chris Crans, *piano*

Romance — Claude Debussy
(1862-1918)

Angela Dixon
Heather Holt, *piano*

Ad una stella — Giuseppe Verdi

Tom Glenn
Chris Crans, *piano*

So'anchio la virtu maggica, from *Don Pasquale* — Gaetano Donizetti
(1797-1848)

Jordan Gumucio
Chris Crans, *piano*

Chi il bel sogno di Doretta from *La Rondine* — Giacomo Puccini
(1792-1868)

Helen Louise Johnson

Di tanti palpiti from *Tancredi* — Gioacchino Rossini

Alex Garry
Carol Dean, *piano*

Je veux vivre from *Roméo and Juliet* — Charles Gounod
(1818-1893)

Lenore Odekirk
Aaron Richards, *piano*

The Mountains are Dancing — John Duke

Amber Paulk
Robert Mills, *piano*

Adelaide	Ludwig van Beethoven (1770-1827)

Andrew Powell
Chris Crans, *piano*

Pietá, rispetto amore from *Macbeth*	Giuseppe Verdi

Robert Prosch
Erika Baldwin, *piano*

Ah, lève toi, soleil from *Roméo and Juliet*	Charles Gounod

Todd Queen
Rob Hatch, *piano*

Ain't it a Pretty Night from *Susannah*	Carlisle Floyd (1926-)

Ruth Robertson
David Skouson, *piano*

Anzoleta co passa le regata from *La Regata Veneziana*	Gioacchino Rossini

Jennifer Taylor
David Skouson, *piano*

Gavotte from *Mignon*	Ambroise Thomas (1811-1896)

Julianna Tollestrup
Robert Mills, *piano*

Ebben? Ne andrò lontano from *La Wally*	Alfredo Catalani (1854-1893)

Tracy Turek
Jill Winters, *piano*

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UTAH SYMPHONY

Joseph Silverstein, Music Director

Entertainment Series

Wednesday, February 23, 1994, 7:30 p.m.	deJong Concert Hall
Friday, February 25, 1994, 8:00 p.m.	Abravanel Hall
Saturday, February 26, 1994, 8:00 p.m.	Abravanel Hall

DOC SEVERINSEN	*Guest Artist*
ROBERT HENDERSON	*Conductor*
BIFF HANNON	*Piano*
CHRIS CLARKE	*Bass*
ROLAND WILCOX	*Drums*

RIMSKY-KORSAKOV	Procession of the Nobles from *Mlada*
DINICU-HEIFETZ	Hora Stacato
PUCCINI/Arr. FAZZI	Puccini Medley
SIBELIUS	Suite from *Karelia,* Op. 11
	I. Intermezzo III. Alla marcia
BELLSTEDT	Napoli
ANDERSON	A Trumpeter's Lullaby
STAIGERS	Carnival of Venice
	Intermission
ELGAR	Military March No. 2 in a minor from *Pomp and Circumstance,* Op. 39
PROTO	A Carmen Fantasy for Trumpet and Orchestra
Arr. NEWSOME	Big Band Medley

Friday's Sponsor: S. J. and Jessie E. Quinney Foundation and Ray, Quinney & Nebeker Foundation

Saturday's Sponsor: Hemingway Family Foundation

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, February 24, 1994 - 7:30 pm
Madsen Recital Hall

Orpheus Winds

Elaine Jorgensen, ***flute***
Geralyn Giovannetti, ***oboe***
Cindy Child, ***clarinet***
Laurence Lowe, ***horn***
Glenn Williams, ***bassoon***

Suite in F major	Domenico Scarlatti--G. Sabatini (1683-1757)
Siciliana	
Burlesca	
Pastorale	
Scherzo	
Six Short Pieces	Jean Berger
Allegro	
Con moto	
Moderato	
Un poco animato	
Andante, quasi lento	
Allegro	

Intermission

Quintette	Paul Taffanel (1844-1908)
Allegro con moto	
Andante	
Vivace	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, February 25, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Elaine Lewis Jorgensen
flute

Dian Baker, *piano*
Douglas Bush, *harpsichord*

Program

Sonata No. 7 in G Minor — Carl Philipp Emanuel Bach
(1714-1788)
(formerly attributed to J. S. Bach)
    Allegro Moderato
    Adagio
    Allegro

Image for Flute Solo, Op.38 — Eugene Bozza

Sonata for Flute and Piano in B-flat Major — Ludwig van Beethoven
(1770-1827)
    Allegro moderato
    Polonaise
    Largo
    Allegretto molto con Variazione

Intermission

Sonata for Flute and Piano — Francis Poulenc (1899-1963)

Allegro maliconico
Cantilena
Presto giocoso

Sonata for Flute and Piano — Paul Hindemith (1895-1963)

I Heiter Bewegt
II Sehr Langsam
III Sehr L ethaft
IV Marsch

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 26, 1994 - 2:30 pm
Madsen Recital Hall

Junior Recital

Emily Barrett
viola

Student of David Dalton

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Collaborative pianists
Lara Lambert
Susan Quebbeman

Program

Concerto for Viola	Béla Bartók
Moderato	(1881-1945)
Adagio Religioso	
Allegro Vivace	
Solace	Scott Joplin
Pineapple Rag	(1868-1917)
	arr. Arnold

Suite for Viola and Piano (1919) Ernest Bloch (1880-1959)

Lento-Allegro
Allegro ironico
Lento
Molto vivo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 26, 1994 - 6:00 pm
Madsen Recital Hall

Graduate Recital

Jill G. Winters
piano

Student of Paul C. Pollei

In partial fufillment of the requirements
for the degree Master of Music

Program

Sonata in G Minor, op. 22 So rasch wie möglich Andantino Scherzo: Sehr rasch und markiert	Robert Schumann (1810-1856)
Twelve Variations in E-flat Major on the Air "Je suis Lindor," K 354	Wolfgang Amadeus Mozart (1756-1791)
Toccata, from *Trois Piéces* (1928)	Francis Poulenc (1899-1963)

Intermission

24 Preludes, op. 28	Frédéric Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, February 26, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Emily Rice
violin

Student of Barbara Williams

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Variations on a Theme by Corelli	Giuseppe Tartini--Kreisler (1692-1770)
Sonata No. 2 in A Major, op. 100 Allegro amabile Andante tranquillo--Vivace Allegretto grazioso	Johannes Brahms (1833-1897)
Second Sonata I. Autumn II. In the Barn III. The Revival	Charles Ives (1874-1954)
La fille aux cheveux de lin	Claude Debussy--Hartmann (1862-1918)
Havanaise, op. 83	Camille Saint-Saens (1835-1921)

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BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

presents

LAR LUBOVITCH DANCE COMPANY

Saturday, February 26, 1994
de Jong Concert Hall
7:30 p.m.

The Lar Lubovitch Dance Company

John Dayger
Susan Shields
Mia Babalis
Dirk Platzek
Rebecca Rigert
Silvia Nevjinksy
Lane Sayles
Scott Rink
Kelly Slough
Jeffrey Hankinson
Don Bellamy

Choreographer/Artistic Director	Lar Lubovitch
Executive Director	Richard J. Caples
Company Manager	Anne C. de Velder
Booking Manager	Jodi Kaplan Lar Lubovitch Dance Company 15-17 West 18th Street New York, New York 10011 (212) 242-0633
Dance Director	John Dayger
Lighting Designers	Craig Miller, Clifton Taylor
Stage Manager	Maxine Glorsky
Wardrobe Supervisor	Victoria Grecki
Additional American Booking Agent	Columbia Artists Management Inc.
Travel Agent	Bill Van Helden, Meroury Travel
Legal Services	Paul, Weiss, Rifkind, Wharton & Garrison
Accountants	Leon Contantin & Co.
Photographers	Jack Mitchell, Martha Swope

This performance is supported in part by public funds from the **NATIONAL ENDOWMENT FOR THE ARTS** and the **NEW YORK STATE COUNCIL ON THE ARTS** and by major support from the **LILA WALLACE-READER'S DIGEST FUND** and the **AARON DIAMOND FOUNDATION**. The company also acknowledges the generous support of the Robert Sterling Clark Foundation, Philip Morris Companies Inc., Chase Manhattan Bank, Skirball Foundation, Fund for Dance, US Trust Company of New York, Seth Sprague Educational and Charitable Foundation and the Harkness Foundations for Dance. The company is a non-profit organization which depends, in addition, on the private contributions (all of which are tax-deductible) of many individuals. People eager to join our family -- whether as contributors, volunteers or just friends -- are encouraged to call us at 212-242-0633.

WARNING: The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside the theater, without the written permission of the company management, is prohibited by law.

Program

Concerto Six Twenty-Two

Music: W. A. Mozart, *Concerto for Clarinet and Orchestra, K. 622*
Choreography: Lar Lubovitch (1986)
Lighting: Craig Miller

Allegro

Susan Shields, Jeffrey Hankinson
Rebecca Rigert, Lane Sayles

Mia Babalis, Dirk Platzek
Kelly Slough, Scott Rink

Adagio

Jeffrey Hankinson and Lane Sayles

Rondo (Allegro)

Trio: John Dayger, Silvia Nevjinsky, Don Bellamy
Soloists: Dirk Platzek, Rebecca Rigert, Susan Shields

Mia Babalis, Jeffrey Hankinson, Scott Rink,
Lane Sayles, Kelly Slough

- Intermission -

Marimba

Music: Steve Reich, *Music for Mallet Instrument, Voices and Organ*
Choreography: Lar Lubovitch (1976)
Lighting: Craig Miller

Mia Babalis, Don Bellamy, Jeffrey Hankinson
Silvia Nevjinsky, Dirk Platzek, Rebecca Rigert, Scott Rink,
Lane Sayles, Susan Shields, Kelly Slough

- Intermission -

Waiting for the Sunrise

Music: 5 songs by Les Paul and Mary Ford
3 songs by Johnny Puleo and his Harmonic Gange
Choreography: Lar Lubovitch (1992)
Costumes: thrift shops in Seattle, Dallas, New York and Washington, D.C.
Lighting: Craig Miller

"Dear One, the World is Waiting for the Sunrise"
Ensemble

"Fool to Care"
Susan Shields and Dirk Flatzek

"Tennessee Waltz"
Scott Rink

"Vaya Con Dio"
Silvia Nevjinksy

"Smoke Rings"
Dirk Platzek

"There'll Never Be Another You"
Rebecca Rigert and Jeffrey Hankinson

"Sabre Dance"
Dirk Platzek, Scott Rink and ensemble

"Ruby"
Ensemble

THE LAR LUBOVITCH DANCE COMPANY

During 1993-94, the Lar Lubovitch Dance Company is celebrating its 25th anniversary season with the creation of a new dance, the revival of several early classic works and extensive tours of three continents (North and South America and Europe).

During the fall, Lar Lubovitch began choreographing a new work to the music of Cole Porter. The dance will premiere on tour during the spring of1994. In honor of its 25th anniversary, the company will be reviving several early classics, including *Les Noces* (1976) and *Marimba* (1976), which have not been performed by the company in over eight years, and *A Brahms Symphony* (1985), which has not been performed in four years.

The anniversary season opened with engagements in Virginia and Tennessee in October and will continue with performances across the United States (primarily in the West) during the spring. Among the cities to be visited are Cleveland, Miami, Los Angeles and Chicago. The tour will culminate in a month-long trip to Europe in May (with performances scheduled in Spain, Germany and Switzerland) and a two-month trip to South America in August-September.

In October 1993 the company performed in New York at both the New York State Theater and the Joyce Theater in aid of DIFFA and the Fund for Dance, respectively. In June 1994 the company will stage a New York season celebrating the company's silver anniversary. (The site for this celebration has not yet been chosen).

The last two years have been particularly creative ones for the company -- featuring three new dances, each created in collaboration with another company.

The first of the new dances, *Waiting for the Sunrise*, was set to music by Les Paul & Mary Ford and also Johnny Puleo & his Harmonica Gang. The dance was commissioned (in part) by Mikhail Baryshnikov's "White Oak Dance Project" and was created by Lar Lubovitch using dancers from both his own company and the Project.

The second new dance, *American Gesture* was set to a selection of six pieces of music by Charles Ives. The dance was commissioned (in part) by the Kennedy Center and created by Lar Lubovitch using both the Lar Lubovitch Dance Company and the Pacific Northwest Ballet.

Both dances premiered in New York in April 1992 when the Lar Lubovitch Dance Company performed at City Center Theater. The company's major new work from 1991, *Sinfonia Concertante*, also received its New York *theatrical* premiere at that time. The dance was commissioned by Philadelphia's Annenberg Center and New York's Mostly Mozart Festival and was performed at the Festival in a *recital* version -- accompanied by Solisti New York Chamber Orchestra -- as the highlight of the 25th Mostly Mozart Festival.

The company also appeared on nationwide television as part of the PBS "Great Performances" series. The broadcast featured *Fandango* and was honored with an International Emmy AWard. In Great Britain the Lar Lubovitch Dance Company was featured on television as part of an hour-long program produced by the BBC, in which the company performed *Concerto Six Twenty-Two* and *North Star*.

Based in New York, the company is internationally renowned, touring extensively every year throughout America and the rest of the world. In recognition of its work, the company has received many awards and grants from the National Endowment for the Arts, the New York State Council on the ARts and numerous foundations, including the Lila Wallace--Reader's Digest Fund.

Lubovitch has choreographed over 50 dances for his own company, but works by Lubovitch have also been included in the repertories of other companies throughout the world, including the New York

City Ballet, American Ballet Theatre, Paris Opera Ballet, Royal Danish Ballet, Stuttgart Ballet, Alvin Ailey American Dance Theatre and Netherlands Dance Theatre. In response to a commission from New York City Ballet in 1988, Lubovitch created *Rhapsody in Blue*, to the music of George Gershwin. The dance was featured on opening night of New York City Ballet's American Music Festival.

Lubovitch has also made a notable contribution to the advancement of choreography in the field of ice-dancing. He has created dances for Olympic gold medalists John Curry, Peggy Fleming and Dorothy Hamill and has choreographed a full-length ice-dancing version of The Sleeping Beauty, starring Olympic medalists Robin Cousins and Rosalynn Sumners. The ballet was a joint project of WGBH-TV in Boston and Anglia TV in gReat Britain and was broadcast throughout both countries. He is currently working on a TV project with Isabelle and Paul Duchesnay, who won the silver medal for France at the last Olympics (1992).

Lubovitch made his Broadway debut in 1987 with the musical staging for the Stephen Sondheim/James Lapine musical, *Into the Woods*, for which he received a Tony Award nomination. In 1992 he choreographed the notorious “Dance of the SEven Veils” fro the Broadway production of *Salome*, starring Al Pacino and Sheryl Lee. Most recently he choreographed the highly-praised dance sequences for the Broadway show *The Red Shoes*.

Born in Chicago, Lubovitch was educated at the University of Iowa and the Juilliard School in New York. His teachers at Juilliard included Antony Tudor, Jose Limon and the Martha Graham Company. He danced in numerous modern, ballet, jazz and ethnic companies before forming the Lar Lubovitch Dance Company in 1968.

Lubovitch's work is renowned for its musicality, rhapsodic style and sophisticated formal structures. His radiant, highly technical choreography and deeply humanistic voice have been acclaimed throughout the world. This is “dance to bask in,” said the *New York Times;* “The dancers of…Lar Lubovitch should be rated among the best in the world by any standard.”

Who's Who in the Company

Making a dance is a collaborative effort between the choreographer and dancers. I would like to thank the following 10 dancers with whom I have the good fortune of collaborating at this time.

MIA BABALIS grew up in Sneden's Landing, N.Y. where she began her dance training with her mother, paula Caputo. She went on to study at the School of American Ballet and work with Maggie Black. Before joining the Lubovitch Dance Company in 1983, Mia performed with the Alvin Ailey Repertory Ensemble and Ballet Hispanico of New York. In 1990, she completed a US tour with the White Oak Dance Project and appeared on television in Mr. Lubovitch's International Emmy Award winning duet, “Fandango”, broadcast as part of *Great Performances*. Mia would like to express her appreciation to her teachers Kathleen Grant, Susan Weiss and to her family. She would also like to thank Susanna Neiss for her care and talent, and her whole family for their love and support.

DON BELLAMY is a graduate of the Duke Ellington School for the Performing Arts and received his early training from Carlo Foster “DCYE” and Jones Haywood Dance School. He has toured the USA, Europe and the Far EAst with the Alvin Ailey American Dance Theater, the Donald Byrd Group and has worked with Virginia Johnson of Dance Theatre of Harlem. He thanks God and his mother and family for their support, love and inspiration. This is Don's first season with the Lubovitch Dance Company.

JEFFREY BERNARD HANKINSON, a native of South Carolina, began his training at the North Carolina School of the ARts and the School of American Ballet. He worked as a principal with the Alvin Ailey Repertory Dance Ensemble, Des Moines Ballet, trisler Danscompany and the Elisa Monte Dance Company. His TV credits include: *Saturday Night Live, Cosby Show* and *Tattingers*. He worked with Bill Cosby in his film *Leonard Part IV* and was most recently seen in the national tour of Jerome Robbins' *Broadway*. This is his third season with the Lubovitch Dance Company. Many thanks to my loving family and to God for His many blessings.

SILVIA NEVJINSKY, a native of Lisbon, Portugal, began her performing career with her first teacher and mentor, Rui Horta. From 1984 to 1989, she was a principal dancer with the Lisbon Dance Company, performing works by Mark Haim, Monica Levy, David Parsons and Igal Perry among others. Since moving to New York, she has appeared with the Eglevsky Ballet, the Downtown Ballet Company, the New American Ballet Ensemble and Ballet for Young Audiences. She has also worked with such choreographers as Cecila Marta and David Storey. She joined the Lubovitch Dance Company in 1991. Silvia would like to thank her husband for his constant love and support.

DIRK J. PLATZEK graduated from the Ballet Academie Cologne in 1985. Since then he has danced as a principal member of the Tanzforum Cologne, the Elisa Monte Dance Company and, since 1989, the Lubovitch Dance Company. In the fall of 1991, Dirk toured the US with Baryshnikov's White Oak Dance Project. He also guested with the Pacific northwest Ballet during their 1992 Kennedy Center season. He would like to thank Maggie Black, Kathy Grant, Milton Myers and Leonard for their inspiration.

REBECCA RIGERT was born in Tacoma Washington, and raised in Minneapolis, where she began her performing career with the Andahazy Ballet Company. Since moving to New York in 1981, she has performed throughout the world as a principal dancer with the Joyce Trisler Danscompany (under the direction of Milton Myers), the Elisa Monte Dance Company, The Jamison Project and Baryshnikov's White Oak Dance Project. Ms. Rigert joined the Lubovitch Dance Company in 1988.

SCOTT RINK is from Baltimore, Maryland. He has studied dance on scholarship at Towson State University and the Juilliard School. He has toured the US and Europe with both teh Feld Ballets/NY and the Elisa Monte Dance Company. This is Mr. Rink's fourth season with the Lubovitch Dance Company.

LANE SAYLES, a graduate of Florida State University, has been a member of Jose Limon Dance Company and Jennifer Muller/THE WORKS. He has also performed with Baryshnikov's White Oak Dance Project and has performed, choreographed and taught throughout the world. Lane's choreography has been presented in Canada, Norway, Argentina, Australia and Belgium as well as in many colleges and universities within the US. He received a grant from the United States Information Agency to teach and perform in Argentina. His choreography won first place in the Southwest Regional College Dance Festival and was presented at the Kennedy Center in Washington, D.C. at the National College Dance Festival. He joined the Lubovitch Dance Company in 1988.

SUSAN SHIELDS was raised in northern Virginia, where she studied at the Washington School of Ballet. After dancing with the Washington Ballet Company, the Feld Ballets/NY and Laura Dean Dancers and Musicians, she joined the Lubovitch Dance Company in 1988. In addition, Susan has taught both ballet and modern dance throughout the US, most recently at the 92nd Street YMHA and New York University. She wishes to thank Sally Trammell for her contineud support.

KELLY SLOUGH began her dance training at the Washington School of Ballet, not far from her home town of Alexandria, Va. She has performed with the Washington Ballet, the State of Alabama Ballet, and, since moving to New York, Lucinda Childs and Robert Kovich. She also danced in Houston Grand Opera's productions of *Nixon in China* and *Aida*. Both operas were presented on PBS's *Great Performances* series. This is her fourth season with the Lubovitch Dance Company.

JOHN DAYGER (Rehearsal Director) was discovered by Lar Lubovitch in 1969 while studying at he Martha Graham School. That year, John appeared in his first Lubovitch premiere. Now in his 24th year with the Company, John has appeared in 30 dances by Lar Lubovitch. In recent years John has also been Rehearsal Director of the company and has set Mr. Lubovitch's works on other companies, including Baryshnikov's White Oak Dance Project, Cleveland Ballet, Royal Danish Ballet, Gulbenkian Ballet, Les Grands Ballets Canadiens and the Hamburg Ballet.

CRAIG MILLER (Lighting Designer) began his association with Lar Lubovitch in 1976 with the world premiere of *Les Noces*. In 1980 Mr. Miller was nominated for a Tony Award for his lighting of *Barnum*. His other Broadway and Off-Broadway designs have included *Take Me Along, On Golden Pond, Brothers, Spookhouse* and *Trixie True, Teen Detective*. He was nominated for Maharam awards for John Guare's *Gardinia* and Beckett's *Company*. Mr. Miller has designed lighting for operas at Spoleto U.S.A. Festival, Juilliard, Opera Theatre of St. Louis and the Santa Fe Opera, where he has been resident designer for the past nine seasons. His other dance lighting has included *The Nutcracker* for the Boston Ballet and *Cinderella* for Chicago City Ballet and works for Alvin Ailey, Elisa Monte and the Pennsylvania, San Francisco, Stuttgart and Royal Danish Ballets.

CLIFTON TAYLOR (Lighting Designer) has designed for Maria Benitez Estampa Flamenca, Ballet Hispanico of New York, the Joyce Trisler Danscompany, Maureen Fleming and ZeroMoving Dance Co. He also has extensive design credits with theatres all over the U.S. including the American Stage Festival, Wolf Trap, Pennsylvania Opera Theatre, Pasadena Play House, Cleveland Playhouse, Alabama Shakespeare Festival and the American Conservatory Theatre, where his production of *Miss Ever's Boys* has been nominated for Best Lighting Design (1992) by the Bay Area Theatre Critics Circle. In addition to his work in the theatre, Mr. Taylor has worked as a theatre consultant with Imero Fiorentino Associates.

MAXINE GLORSKY (Stage Manager) has been stage manager for the Martha Graham Dance Company, Les Grands Ballets Canadiens, Maria Benitez Spanish Dance Company and numerous other dance companies in the modern, ballet and ethnic disciplines. She was the co-founder of Tag Foundation Ltd., which spawned the Dance Umbrella and produced the New York Dance Festival from 1971-1981.

RICHARD J. CAPLES (Executive Director) was born in Maryland and educated at Yale (B.A.), Johns Hopkins (M.A.) and Cornell (J.D.). After practicing law for six years in New York City, first with Donovan Leisure Newton & Irvine and then with Shearman & Sterling, in 1983 he was appointed Executive Director of the Sante Fe Festival Theatre. In 1984 he returned to New York and joined the Lubovitch Dance Company in his present capacity.

ANNE C. DE VLDER (Company Manager) earned her M.F.A. at Columbia University, where she subsequently taught. She has also taught at New York University and Ringling Brothers Barnum and Bailey Clown College. In addition to her management duties, Anne has designed costumes for dance, theatre and film, as well as for the three major seasons of John Curry's *Ice Dancing*. This season marks her 16th anniversary of association with Lar Lubovitch.

Board of Directors

Adele Bergreen
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Lar Lubovitch
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In the event of an emergency, please locate the two closest exits to your seat (note green exit signs). When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 1, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Kevin R. Olson
composition

In lieu of graduation Jury Examination

Program

Piano Suite
1. Intrada
2. Air
3. Fugue
4. Courante
5. Sarabande
6. Toccata

Mark Johnson, *piano*

Saxophrenia

Lane Hale, Doug Stringham, *alto saxophones*

five poems of e e cummings
 if the cheerfulest elephantangelchild should sit
 now (more near ourselves than we)
 in Just
 i thank you god for most
 blossoming are people

Paul Busselberg, *baritone*
Holly Casos, *flute*
Kevin Olson, *piano*

Incantation

Marcel Bowman, *violin*

Two Modal Fantasies for Piano
Scherzo Brillante
Toccata in D

Kevin Olson, *piano*

Time Strata

Charlene Brown, *flute*
Jeff Marshall, *percussion*
Clark Burnside, *clarinet*
Kevin Olson, *percussion*
Amanda Bryan, *bassoon*
Tricia Meilstrup, *violin*
Tim Tsukamoto, *horn*
Zara Christopher, *viola*
Will Findlay, *trombone*
Sean McFadden, *cello*

A Scott Joplin Ragrhapsody

Cody Lubeck
Heather Holt
Elizabeth Anderson
Jared Anderson

pianos

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Brigham Young University
College of Fine Arts
and Communications
Department of Music

presents the

Brigham Young University Singers

BRIGHAM YOUNG UNIVERSITY SINGERS

Directed by
Ronald Staheli

SPRING 1994

Tonight's program will be selected from the current repertoire of the Brigham Young University Singers.

Three Contemporary Settings of Old Latin Texts

Ave verum corpus

Imant Raminsh, b. 1943

O Thou, true Body, born of the Virgin Mary,
Who suffered, being sacrificed on the cross for mankind,
Whose side was pierced, whence flowed water and blood:
Be for us an intimation of heaven during this mortal probation,
O sweet, pure, merciful Jesus.

Magnificat

Arvo Pärt, b. 1935

My soul magnifies the Lord, and my spirit has rejoiced in God, my savior.
For he who is mighty has done great things to me, and holy is his name.
And his mercy is on them who fear him from generation to generation.
He has shown strength with his arm.
He has scattered the proud, even the arrogant of heart.
He has deposed the mighty from their seats, and exalted the humble.
The hungry he has filled with good things, and the rich he has sent empty away.
He has helped his servant Israel, in remembrance of his mercy, as it was spoken to our fathers, to Abraham and his seed forever.

Agnus Dei

Sven-David Sandström, b. 1942

Lamb of God, who taketh away the sins of the world,
Have mercy upon us.

Two Settings of the Prayer of St. Francis

Prayer of St. Francis

Michael Hennagin, 1936-1993

Lord, Make Me an Instrument of Thy Peace

John Rutter, b. 1945

Zigeunerlieder
Johannes Brahms, 1822-1897
I He, Zigeuner
II Hochgetürmte Rimaflut
III Wisst ihr, wann mein Kindchen
IV Lieber Gott, du weisst
V Brauner Bursche führt zum Tanze
X Mond verhüllt sein Angesicht
XI Rote Abendwolken zieh'n

MUSIC OF THE NIGHT

Come to Me, My Love
Norman Dello Joio, b. 1913

To Be Sung on the Water
op. 42, no. 2
Samuel Barber, 1910-1981

Night Waltzes I and II
from *A Little Night Music*
Stephen Sondheim, b. 1930

Sure On This Shining Night
op. 13, no. 3
Samuel Barber

Three from Shakespeare
David Dickau
I O Mistress Mine
II Silvia
III Lovers Love the Spring

TWO AMERICAN FOLK SONGS

Song for the Mira
arr. S. Calvert

Brigham Young
arr. R. Staheli

TWO AMERICAN FOLK HYMNS

Hark I Hear the Harps Eternal
arr. A. Parker

How Can I Keep From Singing
arr. R. Staheli

This Is One of Those Moments
Michel Legrand, b. 1942

Putting It Together
Stephen Sondheim

Let Beauty Awake
John Leavitt

Warm-Up
Leonard Bernstein, 1918-1990

Oh Lord I Would Hear Thy Word
Merrill Bradshaw, b. 1929

Write Thy Blessed Name, O Lord
Dale Grotenhuis

Choral Music at Brigham Young University

Under the direction of Ronald Staheli and Mack Wilberg, Brigham Young University maintains a national and international prominence in choral music. The university's most select ensembles are the Brigham Young University Singers, with 40 voices, and the Concert Choir, with 100 singers. The other select ensembles are the Men's Chorus, which consistently involves over 200 men, and the Women's Chorus, composed of 100 voices. The University Chorale, an open enrollment choir, regularly attracts approximately 400 students.

Along with their individual concert performances each semester, the select choirs combine several times annually for additional concerts. These include the Homecoming Choral Showcase, the Celebration of Christmas, the Winter Choirfest, and a choral-orchestral collaboration at the conclusion of each school year. In 1992 the select choral groups joined with the Philharmonic Orchestra to produce *A Celebration of Christmas*, a TV program aired on over 160 PBS stations in its first year. Owing to its great success, another TV special will be filmed in the spring of 1994, this time centering on American folk hymns.

The five choral organizations at Brigham Young University give both graduate and undergraduate students an opportunity for training, experience, and personal growth in all aspects of the choral spectrum. These ensembles also provide those select students admitted into the rigorous graduate choral program unique chances to conduct.

The Department of Music

Since the founding of the university, the arts and humanities have played an important role in Brigham Young University's commitment to educate the whole person. Fulfilling its part of this charge, the Department of Music offers programs of study in composition, studio composition and productions, music theory, music performance, music education, pedagogy and studio teaching, music history, and sound recording and reinforcement. With 57 faculty members and approximately 70 special instructors in the department, performance instruction is offered in virtually every performing area.

The Department of Music is housed in the beautiful Harris Fine Arts Center near the center of the BYU campus. The music portion of the building houses complete performance facilities that include ample rehearsal and practice space, state of the art recording studios, an electronic music lab, a 400-seat recital hall, and a 1400-seat concert hall.

Brigham Young University Singers
1993-1994

Ronald Staheli
Director

Jill Winters
Accompanist

Officers

Alan Winters
President

Joseph Brooks
Vice-President

Jennifer Taylor
Secretary

Travis Oliphant
Treasurer

Shea Anderson
Historian

Caroline Call
David Morgan
Social Chair

Amy Oliphant
David Monson
Dress Chair

Soprano

Diane Arnett, Mesa, Arizona
Eda Ashby, Chattanooga, Tennessee
Valerie Bushman, Holladay, Utah
Rebecca Busselberg, Houston, Texas
Jordan Gumucio, Placentia, California
Lenore Odekirk, Aiken, South Carolin
Amy Oliphant, Layton, Utah
Elizabeth Pike, Salt Lake City, Utah
Ruth Robertson, Monett, Missouri

Alto

Megan Allen, Woodland Hills, Utah
Caroline Call, Saratoga, California
Amy Dalton, Temple City, California
Erin Gee, Provo, Utah
Karen Knudsen, San Antonio, Texas
Dyanne Riley, Provo, Utah
Jennifer Taylor, Kaysville, Utah
Julianna Tollestrup, Vernon, British Columbia
Tracy Turek, Fremont, California
Jill Winters, Fountain Valley, Californ

Tenor

Shea Anderson, St. Charles, Missouri
Brian Church, Sandy, Utah
Thomas Glenn, Calgary, Alberta
Michael Massé, Boulder, Colorado
David Monson, Provo, Utah
Carl Morgan, Huntsville, Alabama
Todd Queen, Lima, Ohio
Delton Walker, Weiser, Idaho

Bass

Joseph Brooks, Orem, Utah
Paul Busselberg, Milwaukee, Wisconsi
Randy Kempton, Provo, Utah
David Morgan, Salem, Oregon
Travis Oliphant, Taylorsville, Utah
Joseph Riddle, Provo, Utah
Jared Robertson, Gresham, Wisconsin
Kirk Shaumann, Orem, Utah
Dean Smurthwaite, Gilroy, California
Shane Warby, St. George, Utah
Jason Whiting, Fairfield, Ohio
Daniel Wilson, Sandy Utah
Alan Winters, Kaysville, Utah

righam oung niversity ingers

First organized in 1984, the Brigham Young University Singers are known for their superb performances of the best of all vocal music. Whether singing a Renaissance madrigal or a song from American musical theater, the choir's beautiful sound and innovative staging captivate audiences of widely ranging musical taste. Each Singer performs with irresistible warmth and wholehearted commitment, communicating hope, beauty, and goodwill to audiences at home and around the world.

Each year the choir brings together approximately 40 multi-talented students from all regions of the United States. They represent a broad diversity of educational pursuits, including science, engineering, humanities, languages, and—of course—music. These students are remarkable performers: each is an excellent singer with strong musical skills, and many play instruments. In addition each member is required to maintain high academic standing and make consistent progress toward completion of his degree while in BYU Singers.

The choir has been welcomed to Russia, Romania, Poland, Hungary, Austria, Germany, Switzerland, Italy, Belgium, Israel, Jordan, and Egypt. In 1993 BYU Singers made their first trip to the Southeastern United States, appearing in concerts throughout Georgia, North and South Carolina, Tennessee, and Virginia, capping the tour with a gala concert at the Kennedy Center in Washington, D.C.

Dr. Ronald Staheli

Dr. Ronald Staheli received his advanced degrees in music from the University of Southern California, where he was twice honored as Outstanding Choral Musician. He taught at Wichita State University before joining the faculty at Brigham Young. Along with his assignment with the Brigham Young University Singers, he directs the graduate program in choral music. He is an accomplished pianist and regularly arranges many selections performed by the choir. Dr. Staheli and his wife, Jan, are the parents of four children.

Brigham Young University

Brigham Young, prophet, statesman, and colonizer of the American West, founded the Brigham Young Academy in 1875. He admonished that "even the alphabet and mathematical tables should not be taught without the Spirit of God." Today the university is the largest private church-related institution of higher learning in the United States, with an enrollment of 27,000 students who come from all areas of the U.S.A. and 90 foreign countries.

Located in Provo, Utah, the university is sponsored by The Church of Jesus Christ of Latter-day Saints (Mormon). The Church's tenets include a belief in educating the whole person, stressing spiritual, social, and physical, as well as academic development. In addition to scholastic ability, high standards of honesty and morality are requirements for entrance.

1875

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 1, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Walter Birkedahl
double bass

Dian Baker
piano

Grave	Evaristo del'Abaco
	(1675-1742)
Sonata in A Major	César Franck--Sankey
	(1822-1890)

Intermission

Ode d'Espagne	François Rabbath
Poucha Dass	(1931-)
Melodie	Giovanni Bottesini
Tarantella	(1823-1889)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Young Artists in Voice

Final Competition

Wednesday, March 2, 1994
Madsen Recital Hall
7:30 p.m.

Program
(in alphabetical order)

Where in the World from *The Secret Garden*	Lucy Simon and Marsha Norman
Bui-doi from *Miss Siagon*	Alain Boublil and Claud-Michel Schönberg

David Barrus
Mark Johnson, *piano*

Marietta's Lied from *Die Tote Stadt*	Erich Wolfgang Korngold (1897-1957)
Who is there to love me? from *A Hand of Bridge*	Samuel Barber (1910-)

Debra Bounous
Robert Mills, *piano*

The Assassination	Norman Dello Joio (1914-)
O! wie will ich triumphieren (from *Die Entführung)*	Wolfgang Amadeus Mozart (1756-1791)

Aaron Dalton
Christian Crans, *piano*

Children of the Wind from *Rags*	Charles Strouse and Stephen Schwartz
Crossword Puzzle from *Starting Here, Starting Now*	David Shire and Richard Maltby, Jr.

Cherie Gallian
Alan Barrett, *piano*

Di tanti palpiti from *Tancredi*	Gioacchino Rossini (1792-1868)
Deep River	Spiritual

Alejandro Garry
Robert Mills, *piano*

So'anchio la virtu maggica, from *Don Pasquale*	Gaetano Donizetti (1797-1848)
Chere Nuit	Alfred Bachelet (1864-1944)

Jordan Gumucio
Christian Crans, *piano*

Dein ist mein ganzes Herz from *Das Land des Lächelns*	Franz Lehár
Bring Him Home from *Les Misérables*	Alain Boubil and Claud-Michel Schönberg

Phillippe Hall
Mark Johnson, *piano*

Soliloquy from *Robert and Elizabeth*	Robert Miller and Ron Grainer
Losing My Mind from *Follies*	Stephen Sondheim (1930-)

Heather Hart
Mark Johnson, *piano*

The trees on the mountains from *Susannah*	Carlisle Floyd (1926-)
Kiss It Better	Kerilyn Johnson and Kevin Olson

Kerilyn Johnson
Mark Johnson, *piano*

The Bird	John Duke (1899-1984)
Juliet's Waltz from *Roméo and Juliet*	Charles Gounod (1818-1893)

Lenore Odekirk
Aaron Richards, *piano*

The Willow Song from *The Ballad of Baby Doe*	Douglas Moore (1893-1969)
Pierrot from *Quatre Chansons de Jennesse*	Claude Debussy (1862-1918)

Rebecca Pyper-Busselberg
Robert Mills, *piano*

Ständchen	Franz Schubert (1797-1828)
Ah, lève toi, soleil from *Roméo and Juliet*	Charles Gounod (1818-1893)

Todd Queen
Rob Hatch, *piano*

La Zingara	Gaetano Donizetti (1797-1848)
Ain't it a Pretty Night from *Susannah*	Carlisle Floyd (1926-)

Ruth Robertson
J. David Skouson, *piano*

Durch Zärtlichkeit und Schmeicheln from *Die Entführung aus dem Serail*	Wolfgang Amadeus Mozart (1756-1791)
Don't Cry For Me Argentina from *Evita*	Andrew Lloyd Webber and Tim Rice

Allison Stander
Mark Johnson, *piano*

Ich hab' ein glühend Messer	Gustav Mahler (1860-1911)
Amazing Grace	Spiritual

Jennifer Taylor
J. David Skouson, *piano*

Enfant, si j'étais roi	Franz Liszt (1811-1886)
Ebben? Ne andrò lontana from *La Wally*	Alfredo Catalani (1854-1893)

Tracy Turek
Jill Winters, *piano*

Special thanks to Mike Carson and Keith Jorgensen's of Orem for creating a new award to be presented tonight to the top Music Dance Theatre vocal student of Brigham Young University.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 2, 1994 - 7:30 pm
de Jong Concert Hall

WIND SYMPHONY

David Blackinton, *conductor*

Laurence Lowe, *french horn soloist*
Timm Lyons, *graduate assistant*

Program

Three Dance Episodes from the ballet, *Sparticus*	Aram Khachaturian/Hunsberger (1903-1978)
Prelude, op. 34, no. 14	Dmitry Shostakovich/Reynolds (1906-1975)
Concerto for Horn No. 1 in E-flat Major	Richard Strauss/Boyd (1864-1949)
Laurence Lowe, *french horn soloist*	
Morning Alleluias for the Winter Solstice	Ron Nelson (1929-)

Intermission

Desi	Michael Daugherty
Irish Tune from County Derry	Percy Grainger (1882-1961)
Timm Lyons, *conductor*	

Prelude, Siciliano and Rondo
Malcolm Arnold/Paynter
(1921-)

'Loch Ness, a Scottish Fantasy
Johan de Meij
(1953-)

Wind Symphony
Personnel

Flute
Charlene Brown
Kzandra Myers
Christy Olson
Holly Casós
Diana Midgley - Piccolo

Oboe
Melissa Oxborrow
Marcie Linton
Krissi Rey - English Horn

Bassoon
Amanda Bryan
Candice Copple

Eb Clarinet
Gwen Tuft

Clarinet
Michelle Watabe
Angie Carter
Amy Lee
Jennifer Evans
Tim Hutchings
Sara Wilson
Jennifer Krapfl
Amber Whitworth

Bass Clarinet
Sara Hunt
Charity Rudman

Contra Bass Clarinet
Henrikka Rusten

Saxophone
Berin Stephens
Amie Cobb
Doug Stringham
Laun Maher

Trumpet
Rick Winscot
Juel Iwaasa
Adam Lambert
Richard Bateman
Amy Sanders
Tracy Rogers
Ben Jacobson

Horn
Kamber Price
Greg Coons
Dave Gammon
Marisa Pfister
Thomas Baggaley

Trombone
William Findlay
Vincent Han
Mike Morgan
Kurt Penfold
C. Tyler Kay

Euphonium
David Booth
Stacie Smith

Tuba
Matt Newville
Thad LeVar

Percussion
Ted Hunter
Kathleen Mitchell
David Osmond
Kris Silvan
Ryan West
Jayna Larsen
Tiffany Bourgeois

Piano
Kerri Green
Heather Holt

Harp
Laurie Madsen

Bagpipe
David Barclay

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 3, 1994 - 7:30 pm
Madsen Recital Hall

Junior Recital

Michelle Hansen
oboe

Student of Geralyn Giovannetti

assisted by
Keiko Yano, *piano*
Rebecca Maughan, *flute*
Michelle Watabe, *clarinet*
Cara Woolley, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Concerto in C Major, KV 314	Wolfgang Amadeus Mozart
Allegro aperto	(1756-1791)
Adagio non troppo	
Rondo--Allegretto	

Intermission

Sonata for Flute, Oboe, Clarinet, and Piano (1918)	Darius Milhaud
Tranquille	(1894-1974)
Joyeux	
Emporté	
Douloureux	

Sonata for Oboe and Piano, Op. 166 (1921)	Camille Saint-Saëns
Andantino	(1835-1921)
Ad libitum-- Allegretto-- Ad libitum	
Molto allegro	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 3, 1994 - 9:00 pm
Madsen Recital Hall

Sophomore Recital

Rebecca Donoho
string bass

Student of Walter Birkedahl

assisted by
Diane Keller, *piano*
Brian Stucki, *cello*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in G Minor — Henry Eccles--Zimmerman
1. Largo
2. Allegro
3. Andante
4. Vivace

Concerto in G Major — Domenico Dragonetti (1763-1846)
1. Allegro Moderato
2. Andante
3. Allegro Giusto

Vocalise, op. 34, no. 14 — Sergey Rakhmaninov--Sankey

Intermission

Duetto per violoncello e contrabasso — Gioachino Rossini (1792-1868)
1. Allegro
2. Andante molto
3. Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 4, 1994 - 6:00 pm
Madsen Recital Hall

Graduate Recital

Sharon Lynn Dunning
viola

Student of David Dalton

assisted by
Dian Baker-Drinkall, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Sonata No. 3 in G Minor, BMV 1027	Johann Sebastian Bach
Vivace	(1685-1750)
Adagio	
Allegro	
Concerto for Viola and Orchestra	William Walton
Andante comodo	(1902-1983)
Vivo e molto preciso	
Allegro moderato	
Sonata for Viola and Piano, Op. 11, No. 4	Paul Hindemith
Ruhig	(1895-1963)
Thema mit Variationen	
Finale mit Variationen	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 4, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Artist Recital

Bret Jackson, *trumpet*

Scherzo	Illia Emmanuilovich Shakhov (1925-)
Sonata for Trumpet and Piano Allegro moderato Adagio tenero Allegro	Halsey Stevens (1908-1987)
Two Arias Ode Bright Seraphim	Georg Frideric Handel (1685-1759)

Rebecca Pyper-Busselberg, *soprano*
Nicole Jackson, *cello*
Douglas Bush, *organ*

Legend	Georges Enesco (1881-1955)
Armenian Scenes Morning Song Song of Grief Drinking Song	Alexander Arutiunian (1920-)

David Blackinton, *trumpet*
Laurence Lowe, *horn*
Daniel Bachelder, *trombone*
Steven Call, *tuba*

Fantaisie and Variations on a Cavatina from *Beatrice di Tendra* by V. Bellini	Jean Baptiste Arban (1825-1889)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 5, 1994 - 6:00 pm
Madsen Recital Hall

Sophomore Recital

Rebekah Wright
violin

Student of Nell Gotkovsky

Assisted by
Keiko Yano, *piano*
Kristen Anderson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto for Violin in C Major, op. 48	Dmitri Kabalevsky
Allegro molto e con brio	(1904-1987)
Andantino cantabile	
Vivace giocoso	
Baal Shem (Three Pictures of Chassidic Life)	Ernest Bloch
Simchas Torah (Rejoicing)	(1880-1959)
Liebesleid (Love's Sorrow)	Fritz Kreisler
	(1875-1962)
Sonata in A Major	César Franck
Allegretto ben moderato	(1822-1890)
Allegro	
Recitativo-Fantasia	
Allegretto poco mosso	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 5, 1994 - 9:00 pm
Madsen Recital Hall

Junior Recital

Dianna Lyn Rhodes
viola

Student of David Dalton

Assisted by
Lizbeth Madsen, *piano*
Lisa Hofheins, *cello*
Andrus Madsen, *harpsichord*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Five Old French Dances	Marin Marais
L'agréable	(1656-1728)
La Provençale	
La Musette	
La Matelotte	
La Basque	

Concerto in B Minor	George Frideric Handel--Casadesus
Allegro moderato	(1685-1759)
Andante ma non troppo	
Allegro molto	

Intermission

Beau Soir
Claude Debussy
(1862-1918)

Sonata in D Major, op. 15
Paul Juon
(1872-1940)

- Moderato
- Adagio assai e molto cantabile
- Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

PERCUSSION ENSEMBLE
Ron Brough, *director*

CONCERT CHOIR
Mack Wilberg, *conductor*

PANORAMIC STEEL
Ron Brough, *director*

Tuesday, March 8, 1994
7:30 p.m.
de Jong Concert Hall

Program

Ah, El Novio No Quere Dinero!
15th Century Sephardic Song
arr. by Mack Wilberg

Concert Choir & Percussion Ensemble

Agnus Dei from *Chichester Mass*
William Albright
(1944-)

Concert Choir

Gamelan
R. Murray Schafer
(1933-)

Concert Choir

Songs of Flowers, Bells and Death
William Kraft
(1923-)

World Premiere, commissioned by the
Barlow Endowment for Music Composition at BYU
Concert Choir & Percussion Ensemble

Plenty Lovin'
Ray Holman

Panoramic Steel

Head Talk
Mark Ford

Panoramic Steel

Bile Them Cabbage Down
American Folk Song
arr. by Mack Wilberg

Concert Choir & Percussion Ensemble

Concert Choir

Mack Wilberg, *conductor*

Soprano I

Stacie Berardi
Angela Dixon
Joanne Fjerstad
Elaine Green
Julie Ann Griffith
Joni Jensen
Suzan Lindsey
Emily McCormick
Emily Mecham
Vannessa Munns
Luanne Relyea
Nicole Simpson
Sara Thomas

Alto I

Annie Bentley
Lisa Birkinshaw
Deborah Burris
Jen Cothran
Theresa Dunne
Carol Hinckley
Cindy Jones
Catherine Mooney
Kimberley Stambaugh
Julie Williams
Jenee Wright
Loralyn Youngberg

Tenor I

Don Callister
David Dunbar
Dan Gardner
Geoff Gibson
Matthew Graham
Marcos Krieger
Ryan Murphy
David Pickering
Steve Showalter
Shane Smith
Mark Wilkinson
Darrell Zaugg
David Simmons

Bass I

Joel Adair
Johnny Aird
Craig Collotzi
Russell Dimond
Jim Hansen
Gordon Harkness
Stephen Howard
Jon Jensen
Jon Johnson
Michael Madsen
Nathan McKellar
Craig Scribner

Soprano II

Ginger Barclay
Agatha Cowart
Mary Cowart
Jennifer Hansen
Claudine Lacy
Tracy Madsen
Amber Paulk
Elizabeth Thomas
Robbyn Thompson
Jennifer Pearson

Alto II

Rebecca Bennion
Jani Brown
Heather Holt
Candee McKnight
Marci MacKay
Annette Minor
Jan Porter
Carol Salmon
Manu Sekona
Heather Staten
Emily Wood
Melanie Wood

Tenor II

Jared Anderson
John Peterson
Bill Beesley
Keith Fenstermacher
Gary French
Ron Hahn
Lincoln Hoppe
David Knight
Sean McKell
Lorenzo Pope

Bass II

Alex Ells
Hugh Hodson
Luke Howard
Alexander Jenkins
Ben Knaupp
David Lawrence
Joseph Ogden
Ryan Pitt

Percussion Ensemble
Ron Brough, *director*

Michael Blair
Tiffany Bourgeois
Diane Clarke
Arlene Hill
Eric Howard
Ted Hunter
Kathleen Mitchell
David Osmond
Rone Sparrow
Rebekka Stone
Ed Webecke
Ryan West

Panoramic Steel
Ron Brough, *director*

George Anderson
Michael Blair
Tiffany Bourgeois
Lorien Caldwell
Skye Christensen
Tanya Dorius
Arlene Hill
Ted Hunter
Dallas Jensen
Jayna Larson
Clark Loftus
Kathleen Mitchell
Jared Nielsen
Kris Silvan
Rone Sparrow
Ed Webecke
Rick Yeoman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 8, 1994 - 7:30 pm
Madsen Recital Hall

Sophomore Recital

Emily Neil
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in E-flat Major, KV 282 Adagio Menuetto Allegro	Wolfgang Mozart (1756-1791)
Polonaise in E-flat Minor, op. 26 no. 2	Frederic Chopin (1810-1845)
Grande Valse Brillante, op. 18	Frederic Chopin
La fille aux cheveaux de lin	Claude Debussy (1870-1918)
Minstrels	Claude Debussy

Intermission

Rhapsody in B Minor, op. 79 no. 1	Johannes Brahms (1813-1897)
Graceful Ghost Rag	William Bolcom (1938-)
The Strenuous Life	Scott Joplin (1868-1917)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 9, 1994 - 7:30 pm
Madsen Recital Hall

Sophomore Recital

Kyshana Lowe
violin

Student of Nell Gotkovsky

Assisted by
Camille Ogden, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonatina, op. 137 no. 1 — Franz Peter Schubert (1797-1828)
    Allegro molto
    Andante
    Allegro vivace

Partita No. 2 in D Minor, (S. 1004) — Johann Sebastian Bach (1685-1750)
    Ciaconna

Intermission

Concerto in D Minor, op. 47 — Jean Sibelius (1865-1957)
    Allegro moderato
    Adagio di molto
    Allegro, ma non troppo

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Wednesday, March 9, 1994 - 7:30 p.m.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
TROMBONE AND BRASS CHOIRS

Daniel Bachelder, ***conductor***
Will Kimball, ***assistant conductor***

Chorale No. 213	Johann Sebastian Bach -- Gills
	(1685-1750)
Lieutenant Kije	Serge Prokofieff-- Tull
Wedding of Kije	(1891-1953)
Troika	
Bravuro Prelude	George Frederick McKay

Brass Choir

Symphony No. 3	Camille Saint-Saëns-- Murley
Adagio	(1835-1921)
Athalie	Felix Mendelssohn-- Hanson
War March of the Priests	(1809-1847)
Scarborough Fair	Vaclau Nelhybel
	(1919-)

Trombone Choir

Canzon 912	Giovanni Gabrieli
	(1557-1612)
The Susex Mummer's Christmas Carol	Percy A. Grainger-- Allen
	(1882-1961)
Liturgical Symphony	Fisher Tull
Allegretto	(1934-)

Brass Choir

Choir Personnel

Brass Choir

Trumpet
Rulon Baron Hillam
Rick Winscot
Amy Sanders
Bethanie Post
Rachel Berry
Angela G. Nordby
Bryan Osborn

Horn
Brad Barlow
Sonja Gray
Marisa Pfister
Gina Christensen
Dave Gammon
Melanie Anne Barrett

Trombone
Vincent Han
Michael Morgan
Chris Koller
Lance Gregory
Irsael Curtis
Kent Leigh

Tuba
Matt Newville

Bass Trombone
C. Tyler Kay

Euphonium
David E. Sharda

Trombone Choir

Will Kimball
David Pine
Peter Jensen
Carl Hammer
Bethany Wiest
WIll Findlay
Vincent Han
Lyle Durland
Michael Morgan
Michelle Jensen
Jason W. Johnson
Kurt Penfold
Jeanie Moffitt
Deanna Beck
Ryan Williams
Curtis Winter
Gary Sorensen
Ephraim Parent
Thad Mecham
C. Tyler Kay
Ryan B. Sinclair

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 10, 1994 - 9:00 pm
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

David Dalton, *conductor*

Program

Sospiri, op. 70 for Strings, Harp & Organ
Edward Elgar
(1857-1934)

Overture to *The Merry Wives of Windsor*
Otto Nicolai
(1810-1849)

Pohjola's Daughter, op. 49
Jean Sibelius
(1865-1957)

Intermission

Harold in Italy, op. 16
Hector Berlioz
(1803-1869)

Harold in the Mountains (Adagio-Allegro)
March of the Pilgrims (Allegretto)
Serenade (Allegro assai)
Orgy of the Brigands (Allegro frenetico)

Clyn Barrus, *viola*

Philharmonic Orchestra
David Dalton, *conductor*

First Violin
Mary Otterstrom,
co-concertmaster
Marinda Peterson,
co-concertmaster
Allison Bolles
Marcel Bowman
Stephanie Bywater
Bonnie Dunford
Victoria Ferris
Paula Gehring
Laurie Illions
Anna King
Kevin Lewis
Korinne Lowe
Kyshana Lowe
DeDee Madsen
Tricia Meilstrup
Jennifer Peterson
Emily Rice
Sandra Sharp
Jacob Simmons
Jason Swigert
Sarah Wrathall
Becky Wright
Jan Yarrington

Second Violin
Rosalie Lund,
principal
Rebecca Allred
Rachel Bakes
Emily Burton
Erika Clegg
Dorian Cundick
Celestia Feliz
Arian Goodman
Alena Hatch
Ellen Jacob
Marci Kenley
Kristen Koralewski
Kristen Morgan
Sasha Nelson
DeAnn Nixon
Susan Nordby
Kierston Olson
Nicole Palmatier
Hilary Pothier
Erin Spackman
Sonia Walker
SaraLyn Wilcox
John Wright

Viola
Sharon Dunning,
principal
Benjamin Allred
Jaren Angerbauer
Emily Barrett
Natalie Burton
Zara Christopher
Cynthia Covington
Christopher Lewis
Leilani Parente
Alisa Probst
Dianna Rhodes
Molly Sanchez

Cello
Lisa Hofheins,
principal
Michael Bassett
Ben Brown
Cameron Cundick
Kristiana Dahlquist
Elizabeth Dixon
Matt Kieffer
Anneliese Lau
Sean McFadden
Sariah Mourik
Jeff Slade
Paige Sommer
Julia Stratton
Brian Stucki
Jennifer Wright

Bass
Todd Coleman,
principal
Rynell Anderson
Angela Cooley
Rebecca Donoho
Bart Gibb
Brady Ward
Phillip Howland

Flute
Lynette Leavitt
Alison Ediger
Lynelle Haas

Piccolo
Lisa Poll

Oboe
Lorilee Erdman
Kristine Spencer

English Horn
Michelle Hansen

Clarinet
John Bowman
Gwen Tuft

Bass Clarinet
Amy Lee

Bassoon
Shayne Angle
Jim Carter

Contra Bassoon
Amanda Bryan

Horn
Timothy Tsukamoto
Brad Barlow
Richard Brunson
Sonja Gray
Shirlee Pryor
Dana Roberts

Trumpet
Phil Kersh
Baron Hillam
Amy Sanders
Richard Tate

Trombone
Bethany Wiest
David Pine
Peter Jensen

Tuba
Matthew Newville

Timpani & Percussion
Mike Blair
Tiffany Bourgeois
Rone Sparrow
Ed Webecke

Harp
Julie Sanders

Organ
Andrew Unsworth

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 10, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Amber Brooke Paulk
soprano

Student of Shirley Westwood

Assisted by
Robert Mills, *piano*

Program

Tré Canzone Napoletane	Gaetano Donizetti
Me voglio fa 'na casa	(1797-1848)
Eterno amore e fe	
A mezzanotte	
Three Songs Without Words, op. 35	Sergei Prokofieff
	(1891-1953)
Trois chansons	Cécile Chaminade
Vieille chanson	(1857-1944)
Rosemonde	
Sombrero	

from *Camelot* Frederick Loewe
The Simple Joys of Maidenhood (1904-1988)
Follow Me
Then You May Take Me to the Fair
I Loved You Once in Silence
Before I Gaze at You Again
The Lusty Month of May

assisted by Joel Adair, Dan Gardner and Clint Miller

Four Songs of Spring
Pippa's Song Ned Rorem
In a Gondola (1923-)

Just Spring John Duke
The Mountains are Dancing (1899-1984)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 10, 1994 - 9:00 pm
Madsen Recital Hall

Sophomore Recital

Melinda Anne Holman
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sinfonia No. 9 in F Minor, BWV 795	Johann Sebastian Bach (1685-1750)
Sonata in D Major, K. 311 Allegro con spirito Andantino con espressione Rondo Allegro	Wolfgang Amadeus Mozart (1756-1791)
Impromptu in A-flat Major, op. 29	Frederic Chopin (1810-1849)

Intermission

Nocturne in C-sharp Minor, op. 27, no. 1	Frederic Chopin

Preludes Richard Cumming
(1928-)

- Con Brio
- Amabile
- Volante
- Presto
- Andante, ma con poco moto
- Allegro moderato
- Molto Allegro

Hungarian Rhapsody, no. 11 Franz Liszt
(1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 11, 1994 - 6:00 pm
Madsen Recital Hall

Senior Recital

Kenna Lee Allen
soprano

Student of Lila Stuart-Bachelder

Assisted by
Robert Mills, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

French Bergerettes	Anonymous
"Maman, dites-moi"	(c. 1700)
"Non, je n'irai plus au bois"	
"L'amour s'envole"	
"Venez, agréable printemps"	
"Acht Zigeunerlieder"	Johannes Brahms
"He, Zigeuner..."	(1833-1897)
"Hochgetürmte Rimaflut,..."	
"Wißt ihr, wann mein Kindchen..."	
"Lieber Gott, du weißt,..."	
"Brauner Bursche..."	
"Röslein dreie in der Reihe..."	
"Kommt dir manchmal..."	
"Rote Abendwolken..."	

"Cinco canciones populares Argentinas" Alberto Ginastera (1943-)

"Chacarera"
"Triste"
"Zamba"
"Arrorró"
"Gato"

"Songs of Perfect Propriety" Seymour Barab (1921-)

"Men"
"Wisdom"
"One Perfect Rose"
"Ultimatum"

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 11, 1994 - 7:30 pm
Madsen Recital Hall

Donna Turner Smith Memorial Scholarship Recital

Lara Lambert
piano

Student of Irene Peery

Assisted by
Kyshana Lowe, *violin*
Emily Barrett, *viola*
Sariah Mourik, *cello*

Program

Quartet No. 1 in G MInor, op. 25	Johannes Brahms
Allegro	(1833-1897)
Allegro ma non troppo/Animato	
Andante con moto	
Rondo all Zingarese: Presto	

Kyshana Lowe, *violin*
Emily Barrett, *viola*
Sariah Mourik, *cello*

Partita No. 3 in A Minor	Johann Sebastian Bach
Fantasia	(1685-1750)
Allemande	
Courrente	
Sarabande	
Burlesca	
Scherzo	
Gigue	

Sonata in E Major, op. 109 Andante molto cantabile, ed espressivo	Ludwig van Beethoven (1770-1827)
Etude No. 8 in D Minor, op. 39	Sergei Rachmaninoff (1873-1943)
Ballade No. 2 in F Major, op. 38	Frederic Chopin (1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 11, 1994 - 9:00 pm
Madsen Recital Hall

Junior Recital

Philip S. Kersh
trumpet

Student of Bret Jackson

Assisted by
Diana Kummer, *piano*
Janelle Rich, *piano*
David Skouson, *harpsichord*
Fauneil Gleason, *soprano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Concerto pour Trompette I. Allegro: Cadenza II. Nocturne: Andantino III. Finale: Giocoso-Allegro	Henri Tomasi (1901-1971)
Piece for Trumpet and Piano	Robert Cope
Let the Bright Seraphim from *Samson*, HWV 57	George Frederic Handel (1685-1759)

Concerto for Trumpet in E-flat
Johann Baptist Georg Neruda
(c. 1708-1780)

- I. Allegro
- II. Largo
- III. Vivace

Concerto
Vivaldi--Bach
arr. by David Baldwin

- I. Allegretto
- II. Allegro
- III. Andante
- IV. Allegro

Rulon Hillam, *trumpet*
Will Kimball, *trombone*
Matt Newville, *tuba*
Tim Tsukamoto, *horn*

There will be a reception in the south foyer following the recital

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 1:00 pm
Madsen Recital Hall

Senior Recital

Jeana Call
composition

> *"I'm the only one...who likes any of my music...*
> *Why do I like these things?...Are my ears on wrong?"*
> *Charles Ives*

Program

Two Images for Piano

1. Cloudy Imaginations
2. Sarcastic Thoughts

Missy Perry, *piano*

Polomar

1. = 60
2. = 100
3. = 80

Marcel Bowman and Jacob Simmons, *violins*
Sharon Dunning and Zara Christopher, *violas*
Monika Bowman, *cello*
Thomas Herlin, *bass*

Visions of Summer

David Pine, *trombone*

Edward's Life

electronic tape

Yesterday, Tomorrow and Tomorrow

Kzandra Myers, *flute*
Michelle Hansen, *oboe*
Angie Carter, *clarinet*
Amanda Bryan, *bassoon*
Tim Tsukamoto, *horn*
Monika Bowman, *cello*

Tuppourín

percussion

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 2:30 pm
Madsen Recital Hall

Sophomore Recital

Holly Stewart
piano

Student of Jeffrey Shumway

Assisted by
Jill Winters, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Adagio and Rondo, op. 145	Franz Schubert (1797-1828)
Sonata in A Minor, K532	Domenico Scarlatti (1685-1757)
Sonata in F Major, K540	
Concerto No. IV in G Major, op. 58 Allegro moderato	Ludwig van Beethoven (1770-1827)

Intermission

Nocturne in G Major, op. 37, no. 2	Frederic Chopin (1810-1849)
Etude in G-flat Major, op. 25, no. 9	Frederic Chopin
Rondo Capriccioso in E Major, op. 14	Felix Mendelssohn (1809-1847)
Sonata No. 6, op. 82 Vivace	Sergei Prokofiev (1892-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 4:00 pm
Madsen Recital Hall

Sophomore Recital

Laurie Ann Madsen
harp

Student of Louise Pratt

Assisted by
Paula Gehring, *violin*
Jayne Galloway, *piano*
David Skouson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasie for Harp and Violin, op. 124	Camille Saint-Saëns (1835-1921)

Paula Gehring, *violin*

Harp Concerto, op. 25 First Movement	Alberto Ginastera (1916-1983)

Jayne Galloway, *piano*

Intermission

Sonate in C Minor Allegro vigoroso Andantino espressivo Presto	Giovanni Battista Pescetti (1704-1766)

Introduction and Allegro	Maurice Ravel (1875-1937)

David Skouson, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 6:00 pm
Madsen Recital Hall

Junior Recital

SaraLyn Wilcox
violin

Student of Donna Fairbanks

Assisted by
Keiko Yano, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Adagio in E Major, K 261	Wolfgang Amadeus Mozart (1756-1791)
Roumanian Folk Dances	Béla Bartók (1881-1945)
Vocalise, op. 34 no. 14	Sergei Rachmaninoff (1873-1943)
Concerto in E Minor, op. 64 Allegro, molto appassionato Andante Allegro molto vivace	Felix Mendelssohn (1809-1847)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Brian D. Church
tenor

Student of Arden Hopkin

Assisted by
Andrus Madsen, *harpsichord*
Jackie Coleman, *violin*
Erin Gee, *flute*
Gina Morrison, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I

from *Die Schöne Müllerin*	Franz Peter Schubert
Wohin?	(1797-1828)
Halt!	
Der Neugierige	
Pause	
Mein!	

II

from *Don Giovanni*	Wolfgang Amadeus Mozart
Dalla sua pace	(1756-1791)
Il mio tesoro	

III

Aus der Tiefe ruf' ich, Herr, zu dir	Christoph Bernhard (1627-1692)
Herr, unser Herrscher	Heinrich Schütz (1585-1672)

IV

Les Berceaux	Gabriel Fauré (1845-1924)
Embarquez-vous	Benjamin Godard (1849-1895)
Lied Maritime	Vincent D'Indy (1851-1931)

V

Simple Gifts	Aaron Copland (1900-1990)
Shall we gather at the River	Charles Ives (1874-1954)
The Woodcutter's Song	Ralph Vaughan Williams (1872-1958)
Simple Song	Leonard Bernstein (1918-1990)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 9:00 pm
Madsen Recital Hall

Senior Recital

Robert Cope
composition

Program

Piece for Trumpet and Piano

Phil Kersh, *trumpet*
Robert Cope, *piano*

Inside a Warm House on a Cool Day; Five Impressions

Lisa Poll, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*
Amanda Bryan, *bassoon*
Brad Barlow, *horn*
Monika Bowman, *cello*

Four Sketches for Piano

Chris Crans, *piano*

The Milk Maid

A Welsh Folk Melody

Ruth Robertson, *voice*
Heather Holt, *piano*
Robert Cope, *piano*

9900 Stoneybrook Dr.

Marcos Krieger, *organ*

Two Scenes for Strings
crossweave
handstitch

Sarah Wrathall, *violin*
Jacob Simmons, *violin*
Dianna Rhodes, *viola*
Monika Bowman, *cello*

Alphabet Soup

Marci MacKay
Carol Salmon
Melanie Wood

Mr. Death (stood me up)

Leaving

Robbyn Thompson, *voice*
Robert Cope, *piano*

The Star Spangled Banner

Robert Cope, *piano*
Chris Crans, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 12, 1994 - 7:30 pm
de Jong Concert Hall

Paul Coletti, *viola*
assisted by
Jeffrey Shumway, *piano*

in a

PRIMROSE MEMORIAL CONCERT

Program

Sonata in C Minor	Felix Mendelssohn
Adagio--Allegro	(1805-1847)
Menuetto: Allegro molto	
Andante con Variazioni	
Suite in G Major for Solo Viola, BMV 1007	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Minuet I	
Minuet II	
Gigue	

Intermission

Three Pieces	Rebecca Clarke
	(1886-1979)

None But the Lonely Heart — Peter I. Tchaikovsky
(1840-1893)

Märchenbilder, op. 113 — Robert Schumann
(1810-1856)
Nicht schnell
Lebhaft
Rasch
Langsam, mit melancolischem Ausdruck

Program Notes

Called "One of the world's greatest Biolists" (actual mistake) by *What's On Magazine*, Peabody Conservatory faculty member Paul Coletti began his "extraordinarily lucky" (*Berner Zeitung*) career on viola at age eight and a mere eleven years later gave his first major solo concert, performing Rachmaninoff's vocalise in the Curling Hall Restaurant, Gstaad.

Other highlights include Guelph, Canada, where the *Daily Mercury* was so moved to remark, "It was a great disappointment," and after his hometown Edinburgh Festival debut, the *Scotsman* in its headline proclaimed him "A major disappointment."

Since then Mr. Coletti has concertized extensively throughout the world in the cultural havens of Boltigen, Switzerland; Joplin, USA; Tucamen, Argentina; and with such illustrious ensembles as the Tacoma Youth Symphony, the Naples Philharmonic, *sadly not the Italian Naples*, and after his world premiere concerto with the Oakland Symphony, the orchestra was terminated.

As a much sought after chamber musician, Paul Coletti has been lauded for his "harsh, brutal tone," *Seattle Times*, his technique which "tended to blur during rapid segments," *Kitchener/Waterloo Record*, and with considerable insight the San Francisco *Examiner* confided, "If he chose, Coletti could have a second career in the modelling business."

Rather unsatisfying, Mr. Coletti has finished second in several important competitions, including the Naumberg in New York City, the National Society of Musicians in London, and the Tertis on the Isle of Man. He won a third place in Belgrade, and he made an unfortunate first round departure from Munich. Other unsuccessful auditions include Marlboro, Young Concert Artists, Concert Artists Guild, East & West, etc.

Paul Coletti's "imaginative" career (*Croyden Advertiser*) includes an avid passion for composition which has garnered a "fairly inconsequential' body of works (*Glasgow Herald*) of which one has been performed . . . once. Currently his recordings can be found on the aptly titled ARS label.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 15, 1994 - 7:30 pm
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Amy Dalton, *conductor*

Preludium
Richard Rodgers
(1902-1979)

Katy Steele, Rebecca Leavitt, Kenna Allen, *soloists*

Gloria Tibi (from *Mass*)
Leonard Bernstein
(1918-1990)

Two Songs of Jubilance

O Had I Jubal's Lyre
George Frederic Handel
(1685-1769)

A Jubilant Song
Norman Dello Joio
text by Walt Whitman

Cathryn Lokey, *soloist*

The Lord is My Shepherd
John Rutter
(1945-)

Three from *Frostiana*
Randall Thompson
(1899-1984)
poetry by Robert Frost

Come In
A Girl's Garden
Choose Something Like a Star

Wondrous Love
arr. by Paul Christiansen

Paige Brashear, *soloist*

Goin' Home
Antonin Dvorak
Adapted by W. A. Fisher

Tara Smith, Lara Preston, Mary Jones, *soloists*

Shut De Do
Randy Stonehill
arr. by Mark Hayes

Mary Ann Munson, Kim Vance, *soloists*

WOMEN'S CHORUS

Amy Dalton, *conductor*
Diane Carter, *piano*
Marcos Krieger, *organ*
Melissa Oxborrow, *oboe*

Soprano I

Julie Allen
Denise Ambrose
Shauna Barney
Paige Brashear
Traci Burt
Erin Dunlop
Tina Durham
Janet Erickson
Laura Farnsworth
Arian Goodman
D'Nel Grove
Christine Haruch
Cari Holley
Tiffany Jessop
Janell Johnson
Kelly Johnson
Cristine Litster
Jessica Merryweather
Alisa Moore
Jennifer Ottley
Rachel Reeder
Esther Richins
Jennifer Rogers
Tammy Schneider
Tara Smith
Martissa Whelchel
Sharene Wood
Wendy Wright

Soprano II

Kenna Allen
Rebecca Allred
Michelle Chalmers
Alisyn Cook
Cynthia Coombs
Melissa Court
Lanae Farr
Heather Greenhalgh
Mary Illions
Mary Jones
Kelli Kjar
Heather Kunz
Brooke LaBella
Jeanne Lang
Rebecca Leavitt
Cathryn Lokey
Mary Ann Munson
Nicole Palmatier
Ann Parmley
Kristen Petersen
Gwendolin Petty
Lara Preston
Melissa Proctor
Lynn Rinker
Melinda Semadeni
Jennifer Slothower
Katy Steele
Stephanie Stoker
Becky Strong
Susan Woodward

Alto I

Amy Andersen
Diane Carter
Heidi Duersch
Yolanda Elzinga
Sandra Gierisch
Elizabeth Hall
Wendy Harris
Trisha Henderson
Bonnie Hibbert
Kimberly Keller
Candice Killpack
Janna Kruckenberg
Caralee Lewis
Tamara Lim
Melissa Posner
Julie Pratt
Holly Reed
Valerie Richardson
Rebecca Roberts
Amy Sanders
Cori Scholfield
Katherine Simmons
Cindy Snider
Kimberlee Stott
Lara Tresner
Kimberly Vance
Tamara Wheeler
Michelle Williams
Cherilyn Worthen
Jennifer Yacktman

Alto II

Ashley Bowen
Korene Calderwood
Amanda Crabb
Jennifer Crabb
Mauri Earl
Anne Forsyth
Jenny Good
Lucy Hatch
Maureen Hatch
Becky Hibbert
Shae Holt
Cara Hutchings
Lara Jayme
Katie LaPointe
Marisa Mellor
Michelle Olsen
Olivia Palmer
Christine Paterson
Camie Preston
Erika Rowberry
Kristyne Rudolph
Cindi Seamons
Ann-Jeanette Shibahara
America Thompson
Kathleen Updike
Rinda Updike
Anna Willes

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 15, 1994 - 7:30 pm
Madsen Recital Hall

Junior Recital

Hillary H. Kimball
flute

Student of Elaine Jorgensen

Assisted by
Mark R. Johnson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonate Pour Flute seule Allemande Corrente	Johann Sebastian Bach (1685-1750)
Sonata in D Major, op. 94 Moderato Scherzo Andante Allegro Con Brio	Sergei Prokofiev (1891-1953)

Intermission

Concerto No. 1 in G Major, K 313 Allegro Maestoso	Wolfgang Amadeus Mozart (1756-1791)
Concerto for Flute and Strings, op. 45	Malcolm Arnold (1921-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 15, 1994 - 9:00 pm
Madsen Recital Hall

Graduate Recital

Lynette G. Leavitt
flute

Student of Ted Wight

Assisted by
Jared Spice, *guitar*
Emily Barrett, *viola*
Tara Ogden-Skouson, *harp*
Missy Perry, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Program

Grosse Sonate, op. 85 Allegro maestoso Andante molto sostenuto Scherzo Allegretto espressivo	Mauro Giuliani (1781-1829)
Concerto for Flute and Orchestra, op. 17 Allegro Maestoso Andante Grazioso Allegretto	Bernhard Heinrich Romberg (1767-1841)
Sonate pour Flute, Alto et Harpe Pastorale Interlude Final	Claude Debussy (1862-1918)

Sonate pour Flute et Piano — Jindrich Feld (1925-)
    Allegro giocoso
    Grave
    Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 16, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Jaren Angerbauer
viola

Student of David Dalton

Assisted by
Wolfgang Tsoutsouris, *violin*
Keiko Yano, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Passacaglia in C Minor	Heinrich Ignaz Franz Biber (1644-1704)
Fantastic Variations on a Theme for Viola and Piano from *Tristan*	William Bergsma (1921-)
Symphonia Concertante in E-flat Major, K. 364 Allegro maestoso Andante Presto	Wolfgang Amadeus Mozart (1756-1791)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 16, 1994 - 9:00 pm
Madsen Recital Hall

Graduate Recital

David F. Long
composition

Student of David H. Sargent

Program

In Exchange

Barry Hillam and Phil Kersh, *trumpets*
Tim Tsukamoto, *horn*
Will Kimball, *trombone*
Matt Newville, *tuba*

Songs Before a Mirror

- *I. And Knows Me*
- *II. For One Sweet Grape*
- *III. Live,*

Jennifer Taylor, *soprano*
Lynette Leavitt, *alto flute*
Clark Burnside, *clarinet*
Leanna Fugate, *guitar*
Thom Herlin, *double bass*

A Bird in the Hair

I. Intrusion... II. Nesting... III. Detanglement

Hillary Kimball, *flute*	Missy Perry, *piano*
Kristine Spencer, *oboe*	Kathleen Mitchell, *marimba*
Tim Tsukamoto, *horn*	Tricia Meilstrup, *violin*
Will Kimball, *trombone*	Rebecca Donoho, *double bass*
Laurie Madsen, *harp*	

Thom Herlin, *conductor*

STREAM ...*withalbertinmind...*

Joel Belgique, *viola*

The Goose is Cooked

- *I. Hickory, Dickory, Dock*
- *II. Old Mother Hubbard*
- *III. Jack Be Nimble*
- *IV. Old King Cole*
- *V. Little Miss Muffet*

Robert Prosch, *baritone*
Kristine Spencer, *English horn*
Korinne Lowe, *violin*
Anneliese Lau, *cello*
Laurie Madsen, *harp*
Cynthia Cannon, *piano*

In Pliant Silver Welling

Sounds of Silver Flute Choir
(Elaine Jorgensen, *director*)
David Long, *conductor*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 17, 1994 - 9:00 pm
Madsen Recital Hall

Senior Recital

Will Kimball
trombone

Student of Daniel Bachelder

Assisted by
Diane Bastian, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sinfonia Andante Allegro con brio Adagio Allegro	Giovanni Battista Pergolesi-- Sauer (1710-1736)
Concertino d'Hiver	Darius Milhaud (1892-1974)

Intermission

Concerto for Alto Trombone I. Allegro II. Andante III. Finale: Allegro moderato	Johann Georg Albrechtsberger (1736-1809)
Concerto Moderato assai ma molto maestoso Quasi una leggenda: Andante grave Finale: Maestoso	Launy Grøndahl (1886-1960)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY EARLY MUSIC ENSEMBLE

Douglas E. Bush, *director*

Johann Sebastian Bach
(1685-1750)

Mass in B Minor, BWV 232

Thursday, March 17, 1994
Provo Tabernacle
7:30 p.m.

Mass in B Minor, BWV 232
Missa

Kyrie

Chorus:	Kyrie eleison
Duet:	Christe eleison
	Lenore Odekirk, Jordan Gumucio, *sopranos*
Chorus:	Kyrie eleison

Gloria

Chorus:	Gloria in excelsis (attacca)
Chorus:	Et in terra pax
Aria:	Laudamus te
	Jordan Gumucio, *soprano*
	Paul Abegg, *violin*
Chorus:	Gratias agimus tibi
Duet:	Domine Deus (attacca)
	Lenore Odekirk, *soprano*
	Brian Church, *tenor*
Chorus:	Qui tollis peccata mundi
Aria:	Qui sedes ad dextram Patris
	Alejandro Garry, *alto*
	Lorilee Erdman, *oboe*
Aria:	Quoniam to solus sanctus (attacca)
	Paul Busselberg, *bass*
	Tim Tsukamoto, *horn*
Chorus:	Cum Sancto Spiritu

Credo (SYMBOLUM NICENUM)

Chorus:	Credo in unum Deum
Chorus:	Credo in unum Deum/Patrem omnipotentem

Duet: Et in unum Dominum
Lenore Odekirk, *soprano*
Alejandro Garry, *alto*
Chorus: Et incarnatus est
Chorus: Crucifixus
Jordan Gumucio, *soprano*
Alejandro Garry, *alto*
Brian Church, *tenor*
Paul Busselberg, *bass*
Chorus: Et resurrexit
Aria: Et in Spiritum Sanctum
Paul Busselberg, *bass*
Chorus: Confiteor (attacca)
Chorus: Et expecto resurrectionem

Sanctus

Chorus: Sanctus

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Chorus I/II: Osanna in excelsis
Aria: Benedictus, qui venit
Brian Church, *tenor*
Kzandra Myers, *flute*
Chorus I/II: Osanna (da capo)

Agnus Dei

Aria: Agnus Dei
Alejandro Garry, *alto*
Chorus: Dona nobis pacem

Please withhold any applause

TEXT TRANSLATIONS

Kyrie	**Kyrie**
1. Coro: Kyrie eleison.	1. Chorus: Lord, have mercy on us.
2. Duetto: (soprano/soprano) Christe eleison.	2. Duet: (soprano/soprano) Christ have mercy on us.
3. Coro: Kyrie eleison	3. Chorus: Lord, have mercy on us.
Gloria	**Gloria**
4. Coro: Gloria in excelsis Deo.	4. Chorus: Glory be to God on high.
5. Coro: Et in terra pax hominibus bonae voluntatis	5. Chorus: And on earth peace to men of good will.
6. Aria: (soprano) Laudamus te, benedicimus te, adoramus te, glorificamus te.	6. Aria: (soprano) We praise Thee; we bless Thee; we adore Thee; we glorify thee.
7. Coro: Gratias agimus tibi propter magnam gloriam tuam.	7. Chorus: We give Thee thanks for Thy great glory.
8. Duett: (soprano/tenore) Domine, Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, altissime. Domine Deus, Agnus Dei, Filius Patris.	8. Duet: (soprano/tenor) Lord God, heavenly King, God the almighty Father, O Lord, the only-begotten Son, Jesus Christ, Most High Lord God, Lamb of God, Son of the Father.
9. Coro: Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.	9. Chorus: Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer.
10. Aria: (alto) Qui sedes ad dextram Patris, miserere nobis.	10. Aria: (alto) Thou who sittest at the right hand of the Father, have mercy upon us.
11. Aria: (basso) Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.	11. Aria: (bass) For Thou alone art the Holy One. Thou alone art the Lord. Thou, Jesus Christ, alone art the Most High.
12. Coro: Cum Sancto Spiritu in gloria Dei Patris. Amen.	12. Chorus: With the Holy Ghost in the glory of God the Father. Amen.
Credo (SYMBOLUM NICENUM)	**Credo (SYMBOLUM NICENUM)**
13. Coro: Credo in unum Deum.	13. Chorus: I believe in one God.
14. Coro: Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.	14. Chorus: I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.
15. Duetto: (soprano/alto) Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.	15. Duet: (soprano/alto) And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

16. Coro: Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est.

17. Coro: Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

18. Coro: Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

19. Aria: (basso) Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. Et unam sanctam catholicam ecclesiam.

20. Coro: Confiteor unum baptisma in remissionem peccatorum.

21. Coro: Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Sanctus

22. Coro: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.

23. Coro: Osanna in exclesis.

24. Aria: (tenor) Benedictus, qui venit in nomine Domini.

25. Coro: (repetatur) Osanna in excelsis.

Agnus Dei

26. Aria: (alto) Agnus Dei, qui tollis peccata mundi, miserere nobis.

27. Coro: Dona nobis pacem.

16. Chorus: And was incarnate by the Holy Ghost of the Virgin Mary and was made man.

17. Chorus: And was crucified also for us under Pontius Pilate. He suffered and was buried.

18. Chorus: And the third day he rose again according to the scriptures. And ascended into heaven. And sitteth on the right hand of the Father. And he shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end.

19. Aria: (bass) And I believe in the HOly Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one catholic and apostolic Church.

20. Chorus: I acknowledge one baptism for the remission of sins.

21. Chorus: And I look for the resurrection of the dead, and the Life of the world to come. Amen.

Sanctus

22. Chorus: Holy, Holy, Holy Lord of God of hosts. Heaven and earth are full of Thy glory.

23. Chorus: Hosanna in the highest.

24. Aria: (tenor) Blessed be He that cometh in name of the Lord.

25. Chorus: (da capo) Hosanna in the highest.

Agnus Dei

26. Aria: (alto) Lamb of God, who takest away the sins of the world, have mercy on us.

27. Chorus: Grant us peace.

PROGRAM NOTES

In 1817 the Swiss critic Hans-Georg Nägeli praised Bach's Mass in B Minor as "the greatest work of music of all ages and of all peoples." Though some may wish to qualify Nägeli's statement, the Mass is one of the greatest monuments in western art music. This notwithstanding, there are some intriguing considerations when viewing the Mass from a historical perspective.

In contrast to its present fame, the work was largely unknown well into the nineteenth century. Its delayed reception by later generations was perhaps the result of the general unavailability of a score (Beethoven tried unsuccessfully on several occasions to obtain a copy of the Mass). The first published edition appeared in 1845, with a second and improved edition appearing in 1856 as the sixth volume in the newly-formed Bach Gesellschaft's publication of Bach's complete works.

Although most mass settings stem from the Roman Catholic tradition, the Mass in B Minor originated within the Lutheran liturgy. While Luther had sought to reform points of doctrine, he did not oppose the liturgy of the Roman Church. His Formula missae of 1523 retained the five musical portions of the Latin Mass Ordinary — that is, the Kyrie, Gloria, Credo, Sanctus (with Osanna and Benedictus), and Agnus Dei. In his Deutsche Messe of 1526 Luther provided an alternative German vernacular mass, but he seems to have considered the Latin mass the higher form of worship.

The immense dimensions of the B Minor Mass render it virtually unusable within the liturgical rites of either the Roman or Protestant churches. Even in Bach's day, when the main church services lasted approximately three hours, there would have been insufficient time to perform a work of this scope (the sermon alone usually lasted more than an hour). Bach worked on the Mass over a period of more than fifteen years (1733-1749), collecting, revising, and composing new music that would provide a "summa" of artistic achievement in his sacred vocal music, one that would unite his creed as a Christian with his creed as a musician. The resulting work represents an anthology of Bach's finest vocal music and at once displays all the variety and beauty of his instrumental writing. Part III of the Clavier-Übung, published in 1739 and containing a collection of organ works of the highest quality, was dedicated to "the spiritual delectation of the lovers and, especially, the connoisseurs of this kind of work." This seems to have been Bach's purpose in the Mass in B Minor as well.

With mounting perplexity pertaining to his position as the Cantor of St. Thomas Church in Leipzig, Bach wrote a letter (dated 27 July 1733) to the new Elector of Saxony, Friedrich August II, stating: "In deepest Devotion I present to your Royal Highness this trifling product of that science which I have attained in Musique. . . ." Seeking to secure the patronage of the Elector, the "trifling product" proffered was a beautifully prepared presentation score for a Missa, comprising the Kyrie and Gloria sections of what is now known as the Mass in B Minor. This pair of movements joined four other such settings, in the keys of A, G, G Minor, and F. In Lutheran worship the Kyrie-Gloria Mass was the preferred norm.

It appears that towards the end of the 1740s Bach became interested in completing a "Missa tota", setting the complete text of the Mass Ordinary. Bach's large-scale plan for a complete Mass setting can already be seen in the structure of the Kyrie-Gloria Mass of 1733. This is evident not only in the five-part choral writing or in the large orchestral forces, but especially in the expansive and varied structure of the individual movements. The three sections of the Kyrie typify the variety characterizing the entire Mass. The initial "Kyrie eleison" seems to bear a similarity to the opening of the St. John Passion, perhaps representing the imploring multitudes of humanity in an urgent plea for mercy. The opening massive chords are followed by an expansive fugue with an obbligato orchestral part. The "Christe eleison" employs the modern operatic duet style. The duet may also refer to Christ as the second member of the Trinity and to the duality of his divine and human natures. The final "Kyrie eleison" tends towards the older style of vocal polyphony, therefore dispensing with independent orchestral accompaniment. Not only are these three movements greatly differentiated in style and compositional technique, they also establish the sequence of the keys of B minor, D major and F-sharp minor, thus unfolding the broad harmonic frame of the whole.

The Gloria continues the stylistic diversity of the Kyrie, and in addition to four large choral movements ("Gloria in excelsis Deo"/"Et in terra pax"; "Gratias agimus tibi"; "Qui tollis peccata mundi"; "Cum Sancto Spiritu") contains four equally large solo or duet movements accompanied by obbligato instruments (violin, flute, oboe and horn) and orchestra. Thus the Kyrie-Gloria Mass of 1733 is musically complete in itself, all five voices having a solo and each different group in the orchestra an obbligato part.

The "Symbolum Nicenum" or Credo, added to the score in the years 1748-49, consists of nine movements. Originally there had been only eight movements, the "Et in unum Dominum" movement also contained the words "Et incarnatus est." But after the completion of the "Symbolum Nicenum," possibly even after the completion of the entire score, Bach wrote a separate movement for this latter segment of the text, likely making this the last vocal composition he ever wrote. The nine-movement structure of this section is architecturally symmetrical: at the beginning and end a pair of choral movements form a frame ("Credo in unum Deum," having a liturgical chant melody or cantus firmus, and "Patrem omnipotentem"; these two opening choruses correspond to "Confiteor unum baptisma," also having a cantus firmus, and "Et expecto" at the conclusion of the "Symbolum"). Two solo movements stand next to these outer framing sections, while three choral movements stand in the center, underlining the Christological nucleus of the Credo ("Et incarnatus est" [And was incarnate...]; "Crucifixus" [And was crucified]; "Et resurrexit" [And rose again on the third day]).

The Credo also offers opportunity to observe some of the symbolism that abounds in the Mass. Bach seemed to have particular interest in numerology, a system of occultism (hidden or concealed meaning) built around numbers. Each letter of the word "Credo" was assigned a number according to its respective position in the alphabet—hence C=3, R=17, E=5, D=4, and O=14, the total sum of the numbers equalling 43 (i and j having the same number since they were interchangeable in 18th-century German). Interestingly, there are 43 entries of the plainsong melody. Further, there are 45 measures in the first Credo section, and 84 measures in the Patrem omnipotentem totalling 129 measures, or 3 times 43, thus giving a threefold repetition of the Credo number. This reflects the textual meaning of Credo in unum Deum (I believe in one God), so that the reference is to the Holy Trinity, God Father, Son, and Holy Ghost. Bach scribbled the number 84 in the autograph score, 84 being the sum of 7 times 12 (the holy number of the church multiplied by the number of the apostles), obviously concerned with the number of measures in the second Credo.

The Sanctus and the following pieces also belong to 1748-49 completion of the Mass, but nearly all have earlier origins. The Sanctus had been written for Christmas in 1724, in an easily alterable version for three sopranos, alto, tenor, and bass. The "Osanna" is the only double choir movement in the Mass, and it is a remodelling of the opening chorus from the secular cantata No. 215. The Benedictus is perhaps a reworking of a lost piece. The Agnus Dei also began as a parody of an older movement from the Ascension Oratorio (BWV 11), but in addition to radical alterations of the original material, it contains extensive newly composed sections. The concluding "Dona nobis pacem" repeats the music of the "Gratias agimus tibi," thus emphasizing the composer's conception of this section being an expression of gratitude.

As Bach grew older, the Mass in B Minor must have seemed to him to be a bequest to his successors and to the future. His primary interests now lay in the pursuit of 'musical art and science', and the fulfilment of the scholar-composer's obligation to formulate a summary of his work. The Mass encapsulates as does no other composition, Bach's choral artistry—it is the "summa" of all his sacred music. It offers a compositional spectrum whose breadth and depth reveal both academic and spiritual penetration. A complex system of thought at many levels went into the creating of this great Mass. It seems to exemplify in every detail Bach's statement that "the final aim and reason of all music is nothing other than the glorification of God and the refreshment of the human spirit."

The Brigham Young University Early Music Ensemble

Dr. Douglas E. Bush, *director*

* Soloists

Soprano I
Lenore Odekirk*
Joni Jensen
Alison Giaque

Soprano II
Jordan Gumucio*
Diane Arnett
Caroline Call
Eva Rankin

Alto
Alejandro Garry*
Carol Dean
Ronnie L. Grauman
Sarah Hart
Felicity Svenson

Tenor
Brian Church*
Thomas Cimarusti
Andrew Powell
Brian Slade
Andrew Unsworth
David Young

Bass
Paul Busselberg*
William Atkinson
Luke Howard
Christopher Jensen
Andrus Madsen
Russell Peterson
Michael Raddat

Violin I
Paul Abegg
(Concertmaster)
Jonathan Hill
Jennie Dutton

Violin II
Rachel Bakes
Mary Otterstrom

Viola
Cynthia Covington
Jacob Simmons

Cello
Hans Twitchell

Bass
Todd Coleman

Flutes I & II
Kzandra Myers
Anne Montgomery

Oboes I & II
Lorilee Erdman
Michelle Hansen

Bassoons I & II
Jim Carter
Derek Steadman

Horn
Tim Tsukamoto

Trumpets I, II & III
Phil Kersh
Barrry Hillam
Richard Tate

Timpani
Jayna Larson

Positive Organ
DeeAnn Brinkerhoff

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young University
College of Fine Arts and Communication
Department of Music

presents

BRIGHAM YOUNG UNIVERSITY
MEN'S CHORUS

Mack Wilberg, ***conductor***

Thursday, March 17, 1994
7:00 and 9:00 p.m.
de Jong Concert Hall

PROGRAM

I

Brothers, Sing On!	Edward Grieg
Cindy	American Folk Song arr. by Mack Wilberg

II

Ave Maria	Franz Bibel
Tarantella	Randall Thompson

III

Three Nonsense Poems

Two Spoofs	Ken Hicken
The Common Cold	
The Weed	
Jabberwocky, from text of Lewis Carroll	Sam Pottle

IV

From the Movies

Jerusalem, from *Chariots of Fire*	C. Hubert H. Parry arr. by James Kasen
Non nobis domine, from *Henry V*	Patrick Doyle

Derek Warner, *soloist*

James Kasen, *conductor*

V

In the Swing

Sing, Sing, Sing	Louis Prima arr. by Philip Kern
It Had to Be You	Isham Jones arr. by Steve Zegree

Robert Brantley, *soloist*

In the Mood	Joe Garland arr. by Robert Sterling

VI

Folk Music from Around the World

Táncnóta (Hungary) — arr. by Lajos Voss

David Moulton, *soloist*

Tahiti Me (Tahiti) — arr. by H. Jarolde Harris

Hava Nagila (Israel) — arr. by Bryan Davies

Betelehemu (Nigeria) — arr. by Wendell Whalum

Andre Hicken, *soloist*

Brigham Young University Men's Chorus

Mack Wilberg, *conductor*

James Kasen, *graduate assistant*

Tenor I

Billy Affleck
Steven Affleck
Jason Beard
Thomas Bills
David Bright
Michael Brousseau
Russel Carlson
Darren Carpenter
Robert Chapman
Mark Clifford
Alonzo Cole
Steven Cooper
David Cornwall
Troy Dickerson
Aaron Edson
Michael Eldredge
Charles Hall
Timothy Hall
Gregory Hansen
Andre Hicken
Kent Hodson
Joel Jacobs
Matt Jorgensen
Jeffrey Knighton
Matthew Lambert
Ryan Larkin
Benjamin Layne
Robert Lochhead
Michael McCarthy
Mark McDonnell
Brent Meisinger
David Moulton
Francisco Ordaz
John Palmatier
Geoffrey Peterson
Robert Rains
Jonathan Rayback
Lee Reay
Paul Ritchie
Jeffrey Roylance
Derrek Smith
Daniel Stiles
Jaymee Stroud
David Tanner
Curtis Toone
Michael Wallgren
Neil Whitaker
Darren Wilhoit

Tenor II

Kenny Allred
Rod Asher
Micah Bahr
Chad Black
Dean Black
Robert Brantley
Scott Burk
Brady Campbell
Bryan Clark
Marshall Clark
Matthew Crowley
Adam Daniels
Spencer Davis
Mike Dorius
Michael Edgel
Robert Elkins
David Gardner
D. Ray Gifford
John Gillespie
Russell Gomm
Shane Greenburg
Derek Hansen
Nicholas Hodgman
Rob Howard
Dallas Jensen
Dayton Judd
Jim Kasen
Karl Kirby
Michael Laundry
Cray Lyman
Russell Lyon
Scott Martin
Ben Maxfield
Aaron Mitchell
Jonathan Myers
Matthew Nelson
Jason Packham
Ryan Passety
Eric Perry
David Petersen
Judson Pitts
Christopher Redfearn
Milan Rogers
Todd Smith
Matthew Turner
Tyler Vance
Derek Warner
Richard Webb
Paul Welling
Kevin Wright

Bass I

G. L. Anderson
Stuart Anderson
Jeremy Baer
Blair Bateman
Daniel Bennett
Miles Biddulph
Shane Bodrero
Lee Bowen
Chris Bray
David Campbell
Javiere Clavere
Michael Cragun
Chris Crans
Christopher Cummings
Scott Curtis
Allen Cutler
Mark Devenport
Bryce Earl
Brent Eddy
Paul Eden
Paul Eriksson
Bjorn Farmer
Bradley Farmer
Benjamin Ford
Marco Flores
Daniel Foutz
Michael Handy
Mark Henrichsen
Bryan Hobson
Chris Hopkin
Mark Johnson
Bryan Johnston
Zane Kerby
Brent Kraczek
Curtis Kretschmer
Kurtis Lightheart
John Madsen
Timothy McNeill
Ben Mizukawa
Kalani Napoleon
Rex Nethercott
Jared Ogden
Matthew Olson
Aaron Osguthorpe
Khoren Ouzounian
Clint Palmer
Clayton Patch
Matthew Probst
Brett Rasmussen
Jeffrey Redmond
Matthew Seely
Gregory Shields
Robert Shull
Jeffrey Shumway
Darren Smith
Brian Stephenson
Andrew Taylor
Russell Taylor
Peter Thunell
Jeremy Tomsik
Kendall Trump
Darren Watts
Jared Wilks
Brian Whitaker
Michael Whitchurch

Bass II

Paul Ashby
Clark Barrett
David Bennion
David F. Benson
David J. Benson
Michael Black
David Blackett
Alan Boss
Shane Brock
Drew Buck
Aaron Christensen
Harvey Dahl
Matthew Dewey
Greg Doyle
Benjamin Dunford
Michael Feliz
Joshua Ford
Joseph Gee
Robert Gerlach
Brigham Graff
Ryan Grose
John Grotegut
Christian Gyllenskog
Malcolm Hicken
Aaron Hill
Arkin Hill
Richard Hulme
Gregory Hyde
Jeremy Jenkins
Michael Jones
Mathew Kieffer
Dale Lawton
Sean Leavitt
David Linford
Jason Lovell
Adam Lund
David Magleby
John Malinka
Peter Midgley
Edward Miner
Ryan Murdock
John Payne
Jon Peachey
Scott Perry
Donald J. Putt
Branton Richter
Matthew Riddle
David Robertson
John Rosenquist
Craig Russell
Sheldon Slade
Dustin Tanner
David Thomas
John Thompson
Adam Thunell
Tom Tillman
Steven Weaver
Jeffrey Windsor
Daniel Whitaker
Bradley Young

Accompanists

Mark Johnson, Cris Crans, John Malinka, Javier Clavere; *piano*
James Kasen, *organ*

Men's Chorus Jazz Ensemble

Chris Redfearn, *trumpet*
Joseph Gee, *trumpet*
Ryan Murdock, *trombone*
Brady Campbell, *trombone*
Greg Hansen, *alto sax*
John Madsen, *tenor sax*
Adam Thunell, *baritone sax*
Aaron Edson, *guitar*
Clint Palmer, *drums*
Kevin Wise, *bass*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 18, 1994 - 7:30 pm
Madsen Recital Hall

BYU Vocal Jazz Ensemble
Lars Yorgason, *director*

Mercy, Mercy, Mercy	G. Levy/V. Levy/ Joseph Zawinul--Shaw
Amy Litster, *soloist*	
The Song Is You	Jerome Kern/Oscar Hammerstein
Stella By Starlight	Ned Washington/Victor Young--Mattson
Israel Curtis, *soloist*	
Too Darn Hot	Cole Porter--Broadley
Sara Peterson, Sarah Jensen, Israel Curtis, *soloists*	
Fresh Ground Bass	Rich Manners
So Far, So Good	Bruce Brown--Weir
Cray Lyman, Sara Peterson, Amy Sanders, *soloists*	
A Sleeping Bee	Truman Capote/Harold Arlen--Weir
Lisa Poll, *soloist*	
What Are You Doing The Rest of Your Life	Michel Legrand
Miriam Williams, *soloist*	
My Romance	Richard Rodgers/Lorenzo Hart
Amy Litster, *soloist*	

The Best is Yet to Come
Cy Coleman/Carolyn Leigh
Lisa Poll, *soloist*

Since I Fell for You
B. Johnson
Amy Sanders, *soloist*

The Surrey with the Fringe on Top
Rodgers/Hammerstein--Treece
Lisa Higbee, *soloist*

More Than You Know
William Rose/Edward Elison/Vincent Youmans--Zegree

Woodchoppers Ball
Woody Herman/Joe Bishop--Brooks
Sarah Jensen, Ben Jacobsen, *soloists*

Vocal Jazz Ensemble
Lars Yorgason, *director*

Assisted by
Laurisa Ward, *piano*
Derek Warren, *drums*
Brady Ward, *bass*
Eric Beutler, *guitar*

Soprano	Alto	Tenor	Baritone	Bass
Miriam Williams	Sarah Jensen	Israel Curtis	Brad Billings	Dan Blake
Sara Peterson	Lisa Poll	Cray Lyman	Jeff Knowles	Bert Hoopes
Amy Litster	Amy Sanders			Ben Jacobsen
Lisa Higbee				

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 19, 1994 - 5:30 pm
Madsen Recital Hall

Junior Recital

Alena Hatch
violin

Student of Donna Fairbanks

Assisted by
Ruriko Osawa, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Rondeau Brillant in B Minor, op. 70	Franz Schubert (1797-1828)
Tambourin Chinois	Fritz Kreisler (1875-1962)

Intermission

Sonata in A Major, op. 13 Allegro molto Andante Allegro vivo Allegro quasi presto	Gabriel Fauré (1845-1924)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 19, 1994 - 2:30 pm
Madsen Recital Hall

Graduate Recital

Judy Ann Fletcher
violin

Student of Nell Gotkovsky

Assisted by
Kristen Anderson, *piano*
James Margetts, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Program

Partita no. 2 in D Minor Ciaccona	Johann Sebastian Bach (1685-1750)
Sonate Pour Violon et Piano Allegro Vivo Intermede Finale	Claude Debussy (1862-1918)
Konzert D - dur, op. 61 fur Violine und Orchester Allegro, ma non Troppo Largo Rondo	Ludwig van Beethoven (1770-1827)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 19, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Clark Burnside
clarinet

Student of David Randall

Assisted by
Keiko Yano, *piano*
Steve Call, *piano*
Brady Ward, *bass*
Todd Wilkinson, *drums*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata. op. 94 Andantino Scherzo: Allegretto scherzando Andante Allegro con brio	Sergei Prokofiev (1891-1953)
Sonatina for Clarinet Solo, op. 27 I. Tema con variazioni II. Vivo e giocoso	Miklos Rozsa (1907-)
Fantasia on the opera *La Traviata*, op. 45	Donato Lovreglio (1841-1907)

Little Suede Shoes	Charlie Parker (1920-1955)
Memories of You	Eubie Blake (1883-1983)
Bourbon Street Parade	Paul Barbarin (1899-1969)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 19, 1994 - 9:00 pm
Madsen Recital Hall

Senior Recital

Cameron Rose
composition

Assisted by
Lorilee Erdman, *oboe*
Nathan Hofheins, *soprano saxophone*

and

Chorale
Paul Busselberg, Rebecca Busselberg, Caroline Call,
Annalyn Carter, Doug Carter, Brian Church, Erin Gee,
Joseph Gee, Marci MacKay, Andrew Powell, Tim Ritchie,
Ruth Robertson, Jullianna Tollestrup, and Shane Warby

Program

From *Six Carols*
(I) When Christ was Born, An Angel Bright
(II) 'Tis Winter Now; The Fallen Snow
Chorale

Prelude
Cameron Rose, *piano*

From *Six Carols*
(III) Noel, Noel
(IV) On Christmas Morn in Bethlehem
Chorale

Mélodie

Lorilee Erdman, *oboe*

Supplication of Joseph

Chorale

Epilogue for Soprano Saxophone and Piano
1994 Award Winning Composition of the Jacksonville Delius Festival

Nathan Hofheins, *soprano saxophone*
Cameron Rose, *piano*

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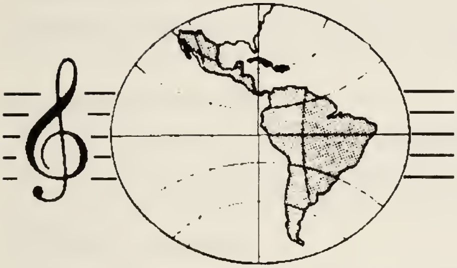
THE COLLEGES OF HUMANITIES AND
FINE ARTS AND COMMUNICATIONs
AND THE DEPARTMENTS OF SPANISH AND MUSIC

present

AN EVENING OF LATIN AMERICAN MUSIC

featuring



Amistad

Arden Hopkin, *baritone*
Ruben Torres, *piano*

and BYU Guest Artists

Donna Fairbanks, *violin*
Elaine Jorgensen, *flute*
Roger Drinkall, *cello*
Dian Baker, *piano*
Martha Glissmeyer, *soprano*

Saturday, March 19, 1994
Madsen Recital Hall
7:30 p.m.

Program

Tres Cancioncitas del Mar (Puerto Rico)
Jack Delano
(b. 1914)

Los catañecitos
¡A Navegar!
Cantarcillo marinero

Mssrs. Hopkin and Torres

Evocacion (Peru)
Roberto Carpio
(1900-1986)
arr. by R. Torres

Cantinela India (Panamá)
Eduardo Carpenter

Mrs. Jorgensen and Mr. Torres

Boi Bumba (Brazil)
Enrique Valdemar
(b. 1905)

Banzo
Hekel Tavares
(1896-1969)

Nhapope, No. 6
Hector Villa-Lobos
(1887-1959)

Mssrs. Hopkin and Torres

Pampeana No. 2 (Argentina)
Alberto Ginastera
(1916-1983)

Mr. and Mrs. Drinkall

Intermission

Translations

Tres Cancioncitas Del Mar
(The Songs of the Sea)

Los Catañecitos (The people of Catano*) The waves come and go between Catano and San Juan, carrying the catanese from the home to the capital--country folk, happy travelers, precious children of Puerto Rico.
** a small maritime village near San Juan*

A Navegar (Sail Away) I will make you a little ship, with the moon as rudder, sails of pure silk, and crystal masts; a firefly for compass, a peronia* for anchor, my soul as a gommet, and you as the captain.
**an ornamental red seed*

Catarcillo Marinero (The Singing Sailor) I sing as I go to sea, the wind in my face, the sun on my chest, what a happy feeling! Wearing my sailor suit, standing in the prow, I gaze towards the infinite, feeling very much the natty helmsman of my dreams. May my journey never end!

Boi Bumba
The blue velvet sky comes slowly to see if the steer will dance. He asks for little noise because Santino wishes to sleep without interruption. And so the muted echoes of the dance come from afar, circling and drumming the whole night long. Dance, "father of the fields," dance the Steer Dance.

The morning star appears, awakening the sleepers to rooster's crow. In the street remain the ashes of the fire which burned and sparkled all night. Dance, "father of the fields," dance the Steer Dance.

Banzo
The black man, wh when dancing, when teasing, when laughing, feels like crying... The black man, when born, when growing, when fighting, when running, when arising, when lying down, when living, when dying, thinks without stop...

He does the *ponto* before Umbanda! He moves in a stupor before Umbanda! Dancing naked, he salutes the moon before Umbanda! Naked, he does the *samba* before Umbanda!

"My sky darkens, Exu has dispatched me, Calunga holds me prisoner! Xango! I have lost my place in the dance, the sea has taken away my kingdom, by beloved is dead!

The black man weeps as he dances the *macumba* of *quilombo* to make sorcery, dancing the contradance before the holy place. The black man from the Congo of the mirongas from muganga, weeps, dazed before the alter as he circles the offering with the other dancers, saying "Should Zango arrive before the Umbanda and should he take me away from before the Umbanda, that would be good!"

Nhapope
I once heard the story of the winged goddess Nhapope, that when she felt herself wounded in flight, she sought comfort and refuge in the warm heart of her lover. You are like Nhapope; I am your lover; have faith in me!

El Pregón (The street vendor)
I have colored clouds to sell--round ones, red ones--buy and may your skies be mild! I can sell you purple sunsets, rosy dawns in the morning, golden settings at evening. Or the evening star nestled in the verdant branches of the peach tree high in heaven. I have snow to sell, and flames, too. And this song I sing, that also will I sell to you!

Júrame (Swear to me)
They call my love for you a lie, for they never before have seen me in love; I, myself, don't understand why your glance fascinates me so. I am content when you are with me; I would that you had eyes for none but me; I am even jealous that you might think of another.

Swear to me that, despite the passing time, you will not forget the moment we met; look in my eyes, for there is nothing more profound nor grand than the love you will see there; kiss me with a deep passion; love me to the point of madness; only then will you understand what I suffer for you.

Estrellita (Little Star)
Little Star in the distant heaven who sees my pain and understands my suffering, come down and tell me if she still loves me a little, for I cannot live without her love.

You are, my little star, a beacon of love; you know that soon I must die. So descend to me and tell me if she loves me, for I cannot live without her love.

Yo no sé si me quieres (I don't know if you love me)
I don't know if you love me. I perish with you away. If you do not love me, do not deceive me. If you love another, treat him better than you did me.

Carmen Carmela (Dark-skinned Carmen)
As the light of day quickly fades, so, too, my hopes and reams. Dark-skinned Carmen, be the light of my darkness.

Poemas Norteños
(Northern Poems)

Nubes (Clouds) I am a mixture of wind and stone; when I die, time will stop and a poncho of stars will cover my body. As I go, facing the wind, I feel like I could change my destiny. I hope no one will cry nor pray to Him who made all things. I am a mixture of wind and stone.

Misterio (Mystery) I don't know what is in your voice that captivates me and makes smooth my roughness when you call my name. Through the beloved path of your words, the morning stars light my darkness. I follow the star in your gaze. I don't know what is in your voice that captivates me so.

Angel (Angel) On Good Friday my brown-haired son came, cradled in my arms, angels guarding his sleep. Veiled in meditation, I looked to his future through the crystal-clear silence. I asked the Virgin three gifts for my son. I gave the message to the wind and it took it to heaven. On Good Friday my brown-haired son was born.

El Pregón (*El Alba del Albeli*) (Chile) — Juan Orrego-Salas
(b. 1914)

Mrs. Glissmeyer and Mr. Torres

Júrame (Mexico) — Maria Gever

Estrellita — Mauel Ponce

Mssrs. Hopkin and Torres

Aire y Danza (*Canto del Peru)* — Andre Sas
(1900-1967)

Spanish Dance (Spain) — Fabian Rehfel

Mrs. Fairbanks and Mr. Torres

From Early Spanish-Californian Songs — arr. by Gertrudis Ross
  Yo no sé si me quieres
  Carmela
  Nadie Me Quiere

Mssrs. Hopkin and Torres

Poemas Norteños — Angel Lasala
(b. 1912)

  Nubes
  Misterio
  Angel

Mrsses. Jorgensen and Glissmeyer and Mr. Torres

This concert is made possible by financial grants from the College of Humanities and Fine Arts & Communications, and the Departments of Music and Spanish.

AMISTAD is the only group in the United States dedicated to the performance of Latin American Art Music. Since its first performance in November of 1982, the group has gained wide recognition for its contribution to the appreciation of Latin American Music in the United States.

The purpose of the group is to increase understanding of art music composed in Latin America. AMISTAD hopes to establish and nurture lines of communication between Latin and North America, and change the perception of Latin American Art Music by demonstrating that Latin American composers and their music have reached a level of maturity worthy of any concert hall.

RUBEN TORRES, founder and director of **AMISTAD**, composer and pianist, is a native of Peru and holds degrees in Music Education and Piano Performance from the Conservatorio Municipal de Musica "Manuel de Falla" ion Buenos Aires, and a Master of Music degree in Composition from Texas Christian University. Mr. Torres has performed in concert halls and on television in major cities in South America and has written works for string quartet, organ, oboe and piano, voice and piano, and several works for solo piano.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 22, 1994 - 7:30 pm
Madsen Recital Hall

GROUP FOR NEW MUSIC

Program

Duos — Luciano Berio (1925-)

- Lele
- Alfredo
- Valerio
- Jeanne

Sonia Walker, Sarah Wrathall, *violins*

Sonatas and Interludes — John Cage (1912-1992)

- Sonata no. 2
- Interlude no. 3
- Sonata no. 5

Liz Madsen, *prepared piano*

Prolepsis — Michael Hicks (1956- ?)

Phil Kersh, Barry Hillam, *trumpets*
Tim Tsukamoto, *horn*
Dan Bachelder, *trombone*
Matt Newville, *tuba*

Olson III — Terry Riley (1935-)

Rebecca Pyper-Busselberg, Lenore Odekirk, *sopranos*
Sonia Walker, Sarah Wrathall, *violins*
Kevin Olson, James Worlton, *synthesizers*
Michael Hicks, *piano*
Andrus Madsen, *harpsichord*
Kathleen Mitchell, *steel drum*

Liaisons — Jeffrey Hass

digital tape

Fratres — Arvo Pärt (1935-)

Sarah Wrathall, *violin*
Andrus Madsen, *piano*

Transformations — David Sargent (1941-)

Yamaha disclavier

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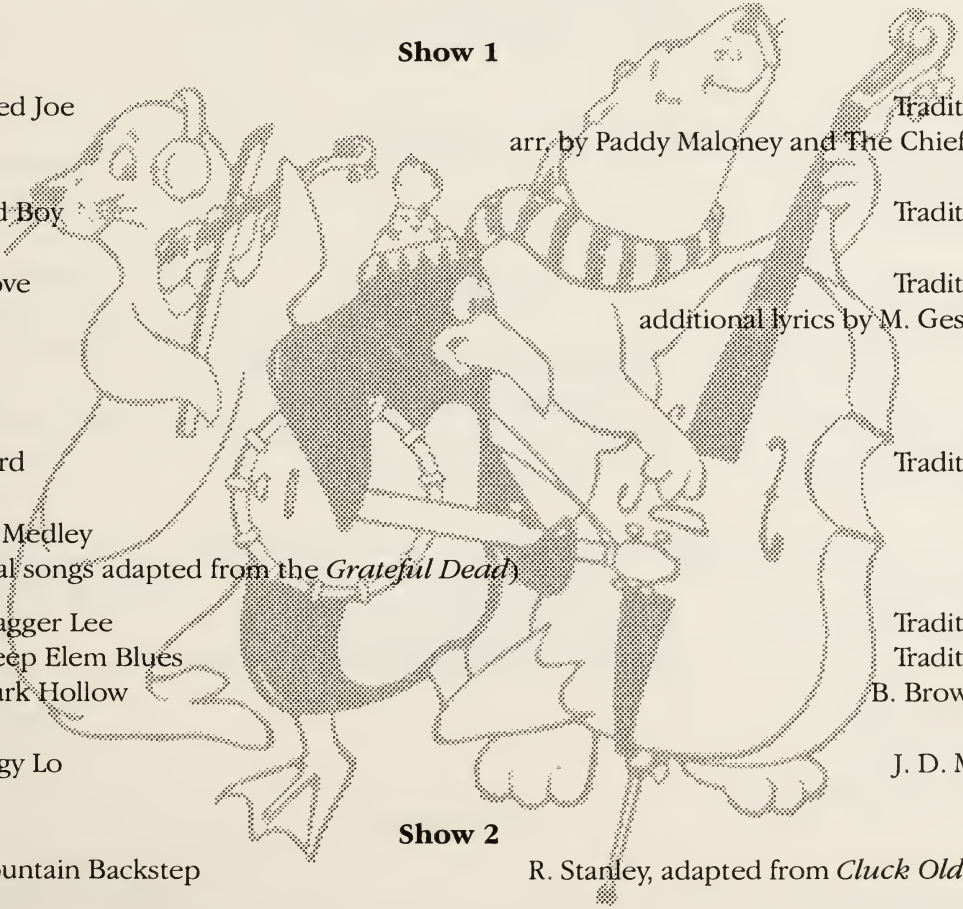
BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 22, 1994 - 9:00 pm
Madsen Recital Hall

BYU Folk Ensemble

Mark Geslison, *director*



Show 1

Cotton-eyed Joe	Traditional arr. by Paddy Maloney and The Chieftains
Red-haired Boy	Traditional
Shady Grove	Traditional additional lyrics by M. Geslison
Red Wing	P.D.
Singing Bird	Traditional
The Dead Medley (Traditional songs adapted from the *Grateful Dead*)	
Stagger Lee	Traditional
Deep Elem Blues	Traditional
Dark Hollow	B. Browning
Diggy Diggy Lo	J. D. Miller

Show 2

Clinch Mountain Backstep	R. Stanley, adapted from *Cluck Old Hen*
Colleen Malone	P. Goble/L. Drumm
Sally Johnson	Traditional

What You Gonna Do With a Cowboy	G. Brooks/ M. D. Sanders
Limerock	Traditional arr. by E. Meyer/M. O'Connor
Blackberry Jam	Traditional, arr. by J. McEuen
The Devil Comes Back To Georgia	T. Crain/C. Daniels/T. Digregorio/F. Edwards/ C. Hayward/M. Kott/J. Marshall/M. O'Connor/ B. Spicher/E.K. Story/M. Stuart arr. by J. Wood/A. Oldham/H. Andersen/N. Keller

Amazing Grace

Amazing grace how sweet the sound
That saved a wretch like me
I once was lost but now am found
Was blind but now I see

When we've been here ten thousand years
Bright shining as the sun
We've no less days to sing his praise
Than when we first begun

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 23, 1994 - 7:30 pm
Madsen Recital Hall

SOUNDS OF SILVER
Flute Choir

Elaine Jorgensen, *director*

Lynelle Haas, Lisa Poll, Alison Ediger
assistant directors

Program

Wake Every Breath — William Billings
(1668-1710)

Prelude and Fugue in E Minor — Johann Sebastian Bach
Prelude in C — (1685-1750)
Fugue no. 2 from *the Well Tempered Clavier* — arr. by Kelly Crandell

Andante from the *Italian Symphony* — Felix Mendelssohn
(1809-1847)
arr. by Marth Rearick

Concerto for two flutes — Wolfgang Amadeus Mozart
"Rondo alla Turca" — (1756-1792)
arr. by Kelly Crandell

Lynelle Haas and Anjenette Pond, *soloists*

Night Soliliquy — Kent Kennan
(1913-)
arr. by Elaine Jorgensen

Lisa Poll, *soloist*

Flight of the Bumble Bee — Rimsky Korsakoff
(1844-1906)
arr. by Kelly Crandell

Alison Ediger, *soloist*

In Pliant Silver Welling (Featuring Percussion Section)	David Long BYU Composition Student
Jamaican Rhapsody Medley	Folk Songs arr. by Jerry Novak
The Sahdow of Your Smile	Johnny Mandel arr. by Trevor Wye

Personnel

Flute Choir

Ruth Baker
Katherine Barrett
Audrey Beckstrand
Laura Broce
David Brown
Michelle Burnside
Lisa Chamberlain
Anjanette Comer
Erin Conway
Jana Cox
Nikki Downs
Alison Ediger
Mary Egbert
Larissa Frey
Jenny Godd
Suzanne Graviet
LynelleHaas
Camilla Hardy
Alice Hicken
Melinda Holman
Maren Holt
Jill Jacobsen
Samantha Jarrett
Stephanie Jones
Lori Kilgore
Kristi Marshall
Allison Merrill
Karl Money
Anne Montgomery
Valerie Munns
Ralph Nunn
Margaaret Perry
Rebecca Piccolo
Lisa Poll
Anjanette Pond
Michelle Tanner
Susan Watkins

Percussionists

Ed Webecke
Ted Hunter

Crystal Glass Players

Sonia Walker
Krista Taylor
Paige Brashear
Anna Mohlman
John Wright
Angela Cooley

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 23, 1994 - 9:00 pm
Madsen Recital Hall

Senior Recital

Douglas W. Carter
tenor

Student of Shirley Westwood

Erika Baldwin, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I

La gita in gondola	Giacchino Rossini
L'orgia	(1792-1868)

II

Mandoline	Gabriel Fauré
Lydia	(1845-1901)
Ici-bas	
Fleur jetée	

III

Der Gärtner	Hugo Wolf
Verborgenheit	(1860-1903)

Die Forelle	Franz Schubert
Wohin?	(1797-1828)
Halt!	

IV

From *Six Elizabethan Songs*	Dominick Argento
Spring	(1927-)
Sleep	
Dirge	
Diaphenia	

V

From *Marry Me A Little*	Stephen Sondheim
Your Eyes Are Blue	(1930-)
A Moment With You	
From *Into the Woods*	Stephen Sondheim
Agony duet	
From *The Secret Garden*	Lucy Simon and Marsha Norman
Lily's Eyes	
From *City of Angels*	Cy Coleman and David Zippel
You're Nothing Without Me	

Annalyn Carter and Paul Busselberg, *guest artists*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday & Friday, March 24 & 25, 1994 - 7:30 pm
Madsen Recital Hall

BYU JAZZ ENSEMBLE & DIXIELAND BAND

Steve Call, *director*

Program

All of Me	Marks & Simon-Byers
Tribute to the Duke	arr. by Sammy Nestico
In a Sentimental Mood	Ellington, Mills & Kurtz
Mood Indigo	Ellington, Bigard & Mills
It Don't Mean A Thing (If it Ain't Got That Swing)	Elington & Mills
That Warm Feeling	Sammy Nestico
Birdland	Josef Zawinul-Taylor

BYU Jazz Ensemble

Dippermouth Blues	Joe "King" Oliver
West End Blues	Joe "King" Oliver
Original Dixieland One-step	The Original Dixieland Jazz Band
On the Sunny Side of the Street	Fields & McHugh

BYU Jazz Legacy Dixieland Band

Body and Soul	John Green-Paich
Tribute to Woody	arr. by Sammy Nestico
Four Brothers	Jimmy Giuffre
Early Autumn	Burns & Herman
Woodchopper‘s Ball	Bishop & Herman

BYU Jazz Ensemble

Personnel

BYU Jazz Ensemble

Saxophones
Shane Angle
Andrew Briney
Scott Cluff
Paul Jeppsen
Peter Swiderski*

Trumpets
Zachary Isom
Michael Killeen*
Troy Willes
Rick Winscot
David Neil

Trombones
Russell Black
Israel Curtis
Nate Southerland*
Matt West

Tuba
Matt Nwville

Piano
Laurisa Ward*

Guitar
Josh Payne
Bass
Kent Carter

Drums

Rone Sparrow
BYU Jazz Legacy Dixieland Band

Clark Burnside, *clarinet*
Brent Durland, *trumpet*
Lyle Durland, *trombone*
Robb Hoch, *piano*
Dr. Jim Clarke, *banjo*
Brady Ward, *bass*
Todd Wilkinson, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 25, 1994 - 7:30 pm
de Jong Concert Hall

Vocal Point

Program

Drip Drop	arr. by Brad Ransom
Paper Moon	arr. by Cameron Rose adapted for voices by Rick McFarland & Vocal Point
Workman's Wages	adapted for voices by Todd Seymour & Vocal Point
One Last Cry	arr. by Brad Ransom & Rick McFarland
With or Without You	arr. by Star Hall
Big Bad Bill	arr. Star Hall & Dave Boyce
James Bond Theme	arr. by Brad Ransom
Shake A Tailfeather	arr. by Howard Tayler & Bob Ahlander

Intermission

Le' Cornichons	arr. by Rick McFarland
I Can See Clearly Now	arr. by Doug Carter

E' Macumbabebe	arr. by Will Thomas
Lockjaw	arr. by Howard Tayler
Brrrlak	arr. by Dave Boyce
Reincarnation	arr. by Rick McFarland & Lowell Stewart
Don't get Around Much Anymore	arr. by Dave Stevenson
Call Me Al	arr. by Howard Tayler adapted for voices by Todd Seymour & Vocal Point

Vocal Point Members

Todd Seymour
Dave Boyce
Bob Ahlander
Lowell Stewart
Star Hall
Dave Stevenson
Chris Jensen
Brad Ransom
Will Thomas

Vocal Point is directed by Rick McFarland

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 25, 1994 - 7:30 pm
Provo Central Stake Center

Sophomore Recital

Ruth Ann Hay
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

From the *Suite du deuxieme ton* Caprice sur les grands jeux	Louis-Nicolas Clérambault (1676-1749)
Three German Chorale Preludes	
Kyrie dominicale	Heinrich Scheidemann (c. 1596-1663)
Nun lob, mein Seel, den Herren, BuxWV 214	Dieterich Buxtehude (1637-1707)
O Mensch, bewein' dein' Sünde gross, BWV 622	Johann Sebastian Bach (1685-1750)
Fantasia and Fugue in C Minor, BWV 537	Johann Sebastian Bach
Partita: Jesus Christus, unser Heiland, der von uns den Gottes Zorn wandt, op. 8, no. 3 Chorale Bicinium Ricercare Satz	Hugo Distler (1908-1942)

Adagio for Strings, op. 11	Samuel Barber--Strickland (1910-1992)
From *La Nativité du Seigneur* Le Verbe	Olivier Messiaen (1908-1992)
High on the Mountain Top	arr. Douglas Bush

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 25, 1994 - 7:30 pm
Madsen Recital Hall

Sophomore Recital

Kristen M. Koralewski
violin

Student of Barbara Williams

Assisted by
Holly Stewart, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Romance in F Major, op. 50	Ludwig van Beethoven (1770-1827)
Sonata in D Major, op. 9 no. 3 Un poco andante Allegro Sarabanda Tambourin	Jean-Marie Leclair (1697-1764)
Pavane pour une enfante défunte	Maurice Ravel (1875-1937)
Moto Perpetuo	Ottakar Novácek (1866-1900)
Concerto No. 2 in D Minor, op. 44 Adagio, ma non troppo Recitativo Finale	Max Bruch (1838-1920)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 25, 1994 - 7:30 pm
251 Tanner Building

Sophomore Recital

Anneliese Lau
cello

Student of Roger Drinkall

Assisted by
Chris Dennis, *piano*
Cara Woolley, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Arioso	Johann Sebastian Bach (1685-1750)
Sonate No. 2 in G Minor, op. 5, no. 2 Adagio sostenuto ed esspressivo Allegro molto piu tosto presto Allegro	Ludwig van Beethoven (1770-1827)

Intermission

Fantasy Pieces, op. 73 Zart und mit Ausdruck Lebhaft leicht Rasch und mit Feuer	Robert Schumann (1810-1856)
Concerto No. 1 in A Minor, op. 33 Allegro non troppo Allegretto con moto Allegro non troppo	Camille Saint-Säens (1835-1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, March 25, 1994 - 9:00 pm
251 Tanner Building

Sophomore Recital

Kristiana Dahlquist
cello

Student of Roger Drinkall

Assisted by
Cara Woolley, *piano*
Chris Dennis, *piano*
David C. Dahlquist, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonate in G Minor, op. 5, no. 2	Ludwig van Beethoven (1770-1827)
Adagio sostenuto ed espressivo Allegro molto piu tosto presto Rondo: Allegro	
Pause	
Song Without Words, op. 109	Felix Mendelssohn (1809-1847)
Piece en forme de Habanera	Maurice Ravel (1875-1937)
Concerto in C Major, Hob. VIIb, no. 1	Joseph Haydn (1732-1809)
Moderato Adagio Allegro molto	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, March 26, 1994 - 7:30 pm
251 Tanner Building

Junior Recital

Jennifer Marie Peterson
violin

Student of Barbara Williams

Assisted by
Keiko Yano, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in F Major, op. 24 ("Spring")	Ludwig van Beethoven
Allegro	(1770-1827)
Adagio molto espressivo	
Scherzo: Allegro molto	
Rondo: Allegro ma non troppo	
Suite in A Minor, op. 10	Christian Sinding
Presto	(1856-1941)
Adagio	
Tempo giusto	
Concerto No. 4 in D Minor, op. 31	Henri Vieuxtemps
Andante--Moderato	(1820-1881)
Adagio religioso	
Finale marziale	

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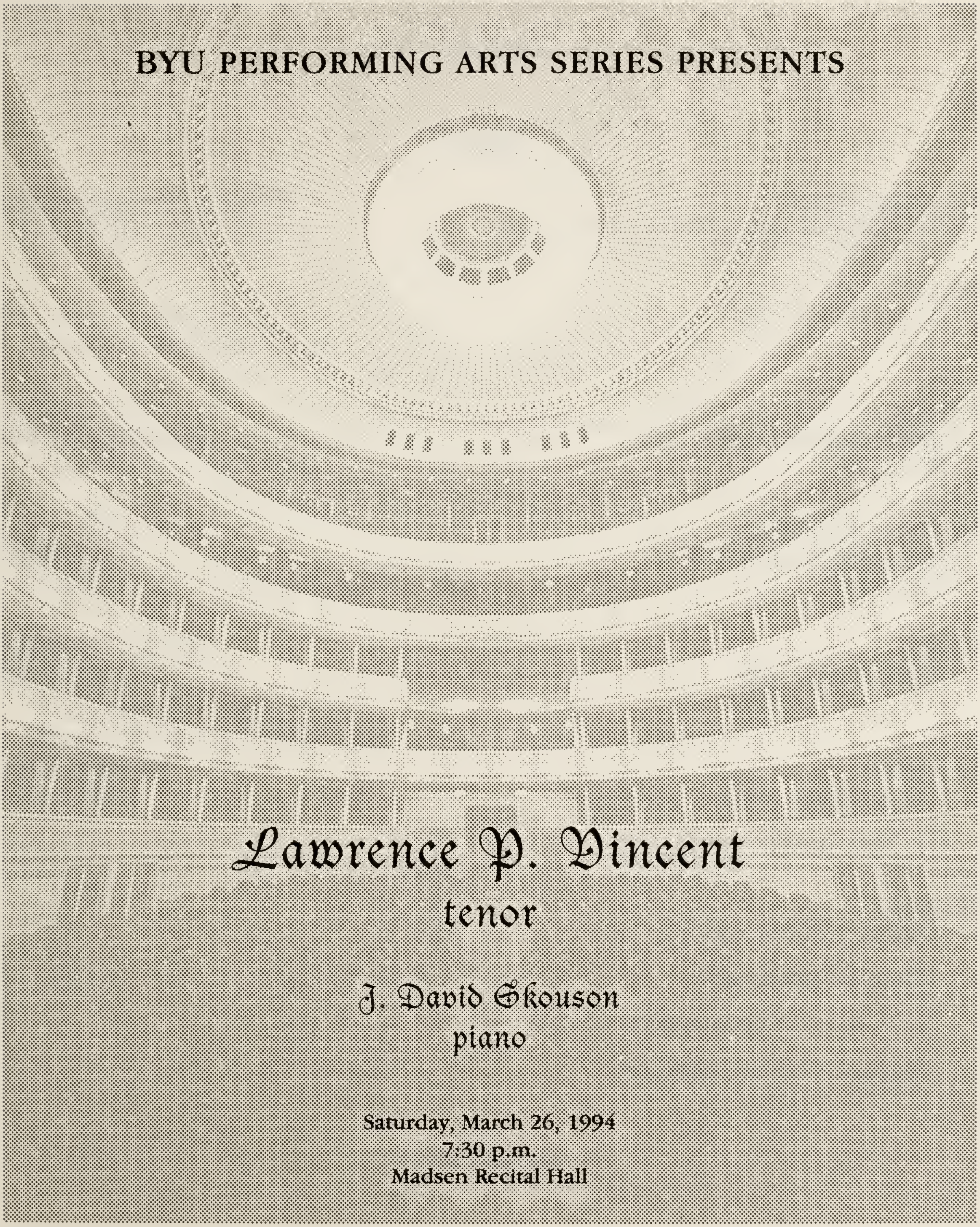
BYU PERFORMING ARTS SERIES PRESENTS



Lawrence P. Vincent

tenor

J. David Skouson

piano

Saturday, March 26, 1994
7:30 p.m.
Madsen Recital Hall

Program

Opera

Die Zauberflöte	Wolfgang Amadeus Mozart
Dies Bildniss ist bezaubernd schön, *aria*	(1756-1791)
Don Giovanni	
Il mio tesoro, *aria*	
Werther	Jules Massenet
Pourquoi me réveiller, *aria*	(1842-1912)
Les contes d'Hoffmann	Jacques Offenbach
Arie de Klein-zack, *chanson*	(1819-1880)
Fedora	Umberto Giordano
Amor ti vieta, *aria*	(1867-1948)
La Traviata	Giuseppe Verdi
Lunge da lei..., *recit.*	(1813-1901)
De´ miei bollenti spiriti, *aria*	
Rigoletto	
Questa o Quella, *ballade*	
Ella mi fu rapita, *recit.*	
Parmi veder le lagrime, *aria*	
La donna è mobile, *kanzone*	

Intermission

Operetta

Zigeunerbaron Als flotter Geist..., *aria*	Johannes Strauß (1825-1899)
Eine Nacht in Venedig Komm in die Gondel, *aria*	
Die Zirkusprinzessin Zwei Märchenaugen, *aria*	Emmerich Kálmán (1882-1953)
Giuditta Freunde, das Leben ist lebenswert, *aria*	Franz Lehár (1870-1948)
Das Land des lächelns Von Apfelblüten, *aria* Dein ist mein ganzes Herz, *aria*	

Program Notes

Die Zauberflöte

Dies Bildniss ist bezaubernd schön

The enchanted prince Tamino sings of his feelings of love and adoration for the beautiful maiden in a portrait presented to him.

Dies Bildness ist bezaubernd schön	This image is enchantingly beautiful
wie noch kein Auge je gesehen	Such as never seen before.
Ich fühl es...wie dies Götterbild	I sense how this heavenly portrait
mein Herz mit neuer Regung fühlt	Fills my heart with new excitement.
dies etwas kann ich zwar nicht nennen;	Although I cannot name this feeling,
doch fühl ich's hier wie Feuer brennen,	I still feel it burning here like fire.
soll die Empfindung Liebe sein?	Could this sensation be love?
Ja, Ja! Die Liebe ist's allein,	Yes, yes! This could only be love.
o wenn ich sie nur finden könnte	Oh, if only I could find her,
o wenn sie doch hier vor mir stände	Oh, if she were standing before me now,
Ich würde wenn und rein.	I would be filled with warmth and purity
was würde ich?	What would I do?
Ich würde sie voll entzücken	I would joyfully press her against this
an diesen heißen Busen drücken	warm breast
und ewig wäre sie denn nein.	And she would be eternally mine.

Don Giovanni

Il mio tesoro intento

Ottavio asks his friends to console his fiancee Donna Anna and swears to seek revenge for the dreadful deed committed by Don Giovanni.

Il mio tesoro intanto	Meantime go and
Andate a consolar!	console my dearest one,
E del bel ciglio il piento	and seek to dry the tears
Cercate di asciugar	from her lovely eyes.
Ditele che i suoi torti	Tell her that I have gone
A vendicar io vado	to avenge her wrongs,
Che sol di stragi e morte	and will return only as the messenger
Nunzio voglío tonar	of punishment and death.

Werther

Porquoi me réveiller

Werther, a young student, falls in love with Charlotte who is betrothed to his friend Albert. She is also drawn to Werther but decides to fulfill the promise made to her dying mother by marrying Albert. After Werther comes to visit her, amidst old surroundings, he finds a volume of poems by Ossian. When Charlotte recollects that Werther loved these poems, he remarks how they reflect his mood, and recites one of them to her.

Pourquoi me réveiller, o souffle du printemps!	Wherefore awaken me, o breath of spring!
Sur mon front je sens tes caresses,	On my forehead I feel your caresses,
Et pourtant bien proche est le temps	And yet, how near is the time
Des orages et des tristesses!	Of storms and of sadness!
Demain dans le vallon viendra le voyageur	Tomorrow a traveller will come into the valley,
Se souvenant de ma gloire première,	Reminiscing on my former glory,
Et ses yeux vainemert chercheront ma splendeur,...	And his eyes will seek in vain my splendour,...
Ils ne trouveront plus que deuil et que misère! Hélas!	They will find but grief and misery! Alas!

Les contes d'Hoffman

Arie de Klein-zack

After being encouraged to share one of his stories, Hoffman tells his friends of the deformed dwarf *Klein-zack*. As his thoughts wander to the woman who has enchanted him, he suddenly changes the theme of the tale and sings of her captivating beauty. Upon realizing his having revealed the secret feelings of his heart in this unexpected trance, he quickly returns to his original tale of *Klein-zack*.

Fedora

Amor ti vieta

Count Loris Ipanoll, in love with the Princess Fedora Romanoff, replies to her objection against his wooing her.

Amor ti vieta di non amar...	Love forbids you not to love...
La man tua lieve, che me respinge,	Your hand does not let you repulse me,
Cerca la stretta della mia man;	It seeks to clasp mine tightly!
La tua pupilla esprime: "Támo!"	Your eyes are saying, "I love you"
Se il labbro dice: "Non t´amerò!"	Even though your lips utter, "I will not".

La Traviata

Lunge da lei...   De´miei bollenti spiriti

Living in the country-side with is beloved Violetta, Alfredo reminisces how she left behind all she had to be with him and the happy hours they've spent together. "...since the day she said to me: 'I will remain faithful to you', I have forgotten the world and live as if in heaven."

Rigoletto

Questa o Quella

In the opening scene of the opera, the evil Duke of Mantua sings of his easy-going morals: "Whether this beauty or that one, they each equal one another. I cannot give my heart to the one more than to the other."

Ella mi fu rapita
Parmi veder le lagrime

Alone and disconsolate, the Duke returns to his palace after discovering his beloved Gilda has been stolen from him. He sings of the revenge he shall seek and his regret at being unable to come to her aid in her hour of need.

La donna è mobile

Gilda discovers her unfaithful beloved in the arms of the beautiful Maddalena and listens broken-hearted as he sings of the fickleness of women: "The women is as fickle as a feather in the wind, changing her tune as well as her mind."

Intermission

Zigeunerbaron

Als flotter Geist...

The Gypsy-born, Baringky, boastfully sings of his countless adventures of courage playfully singing: "Yes, I honestly can do all these things, and more..."

Eine Nacht in Venedig

Komm in die Gondel

Caremelo, the personal servant of the Duke of Urbino, invites the Duke's latest conquest, the beautiful Annina, into the gondola as he sings the serenade of the Gondoliers.

Die Zirkusprinzessin

Zwei Märchenaugen

Shortly before the entrance for his daring and death-defying circus act, the mysterious "Mr. X" sings of the love he once had and lost. He reflects on her beauty; her beautiful white arms, her red mouth and her two enchanting eyes.

Giuditta

Freunde, das Leben ist lebenswert

The young adventure-seeking officer, Octavio, sings to his friends of the value of life and that the most beautiful woman of all could perhaps be his this very day.

Das Land des lächens

Von Apfelblüten

"Sou-Chong" the Chinese ambassador in Vienna, explains to his beloved, Lisa the way one might court in his homeland; "From appleblossoms I would make a wreath and lay it before the window of my beloved on a beautiful moon-lit night in April".

Dein ist mein ganzes Herz

Having been warned by his uncle that his new bride, Lisa, cannot be recognized as his wife under the strict laws of their land, Sou-Chong reconfirms his love and devotion to her in the beautiful aria, "Yours is my heart alone."

Lawrence P. Vincent

Lawrence Vincent, a U.S. native, was born in Utah and raised near Denver, Colorado. He completed his undergraduate studies at Brigham Young University in 1973 in Music Education. While teaching in the public schools in Nevada for the next five years, he completed his Master's degree at Northern Arizona University during the summer months. In 1978, he moved with his wife and three boys to Ann Arbor, Michigan, where he spent the next three years in the Doctorate program at the University of Michigan. In addition to completing his Doctorate studies, Dr. Vincent also worked out of New York City with the Goldovsky Opera Company. From 1982 to 1987, he was engaged as the Lyric Tenor with the Trier City Opera Co. in West Germany. Since 1987, he has been singing major roles in opera as well as operetta at the Vienna Volksopera, and in 1991 began performing in major roles at the prestigious Vienna State Opera.

Dr. Vincent's concert tours have taken him to many cities throughout Europe, Scandinavia, Asia, the Middle East, and the United States. As a guest soloist, he has been invited to perform leading roles in opera and operetta productions with major theaters in Germany, Switzerland, Austria and the United States.

From his repertoire of 42 performed opera and operetta roles, Dr. Vincent has more than 900 stage and concert appearances to his credit.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

HONORS RECITAL

Monday, March 28, 1994
Madsen Recital Hall
5:00 p.m.

Program

Fugue, from *Prelude and Fugue sur le nom d'Alain*
Maurice Duruflé
(1902-1986)

Andrew Unsworth, *organ*

Nos. 1, 4, 5, 6 from *Roumanian Folk Dances*
Bela Bartok
(1881-1945)

Saralyn Wilcox, *violin*
Keiko Yano, *piano*

Sonate in C Minor (3 movements)
G. B. Pescetti
(1704-1766)

Laurie Ann Madsen, *harp*

Marietta's Lied, from *Die Tote Stadt*
E. W. Korngold
(1897-1957)

Debra Bounous, *soprano*
Robert Mills, *piano*

Allegro giocoso, from *Concertino*
Lars-Erik Larsson
(1908-)

Will Kimball, *trombone*
J. David Skouson, *piano*

Hungarian Rondo
Carl Maria von Weber
(1786-1826)

Joel Belgique, *viola*
J. David Skouson, *piano*

Si, spietata, from *Giulio Cesare*
Georg Frederick Handel
(1685-1759)

Alejandro Garry, *male alto*
Robert Mills, *piano*

Allegro vivace, from *Sonata*
Jindrich Feld
(1925-)

Lynette Leavitt, *flute*
Missy Perry, *piano*

Juliet's Waltz, from *Romeo and Juliet*
Charles Gounod
(1818-1893)

Lenore Odekirk, *soprano*
J. David Skouson, *piano*

Allegro con fuoco, from *Sonata*
Francis Poulenc
(1899-1963)

Michelle Watabe, *clarinet*
J. David Skouson, *piano*

Piano Variations
Aaron Copland
(1900-1990)

Adrianna Jarvis, *piano*

Fantasia (2 movements)
Heitor Villa-Lobos
(1887-1959)

Michael Vance, *saxophone*
Missy Perry, *piano*

Chemin de l'Amour
Francis Poulenc
(!899-1963)

Jennifer Taylor, *soprano*
J. David Skouson, *piano*

Caprice Viennois
Fritz Kreisler
(1875-1962)

Rosalie Lund, *violin*
Joanna Oshida, *piano*

Frogs
Keiko Abe
Kathleen Mitchell, *marimba*

The Willow Song, from *The Ballad of Baby Doe*
Douglas Moore
(1893-1969)

Rebecca Pyper-Busselberg, *soprano*
Robert Mills, *piano*

Theme, Variations II, III, and VII from *Rococo Variations*, op. 33
P. I. Tchaikovsky
(1840-1893)

Nicole Jackson, *cello*
Cody Lubeck, *piano*

Ballade No. 2, Op. 38
Frederic Chopin
(1810-1849)

Lara Lambert, *piano*

Honors Recital Performers

Andrew Unsworth	Senior, performance, Boone, North Carolina
Saralyn Wilcox	Junior, performance, Rexburg, Idaho
Keiko Yano	M.M. graduate, performance, Miyazaki, Japan
Laurie Ann Madsen	Sophomore, performance, Danville, California
Debra Bounous	Junior, performance, Provo, Utah
Robert Mills	J.D. candidate, law, Severn, Maryland
Will Kimball	Senior, performance, Pleasant Grove, Utah
Joel Belgique	M.M. candidate, performance, Salt Lake City, Utah
J. David Skouson	M.M. candidate, performance, San Bruno, California
Alejandro Garry	Freshman, Concepcion, Chile
Lynette Leavitt	M.M. candidate, performance, Phoenix, Arizona
Missy Perry	Senior, performance, Arkon, Colorado
Lenore Odekirk	M.M. candidate, performance, Provo, Utah
Michelle Watabe	Junior, music education, Orem, Utah
Adrianna JArvis	Sophomore, performance, Provo, Utah
Michael Vance	Junior, composition, Woodland, Washington
Jennifer Taylor	Senior, performance, Kaysville, utah
Rosalie Lund	Freshman, Bountiful, Utah
Joanna Oshida	Freshman, San Jose, California
Kathleen Mitchell	Senior, performance, San Bruno, California
Rebecca Pyper-Busselberg	Senior, performance, Houston, Texas
Nicole Jackson	M.M. candidate, performance, LaCrosse, Wisconsin
Cody Lubeck	Senior, performance, Salt Lake City, Utah
Lara Lambert	Junior, performance, Provo, Utah

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, March 29, 1994 - 1:00 pm
Reid Nibley Recital Hall
Keith Jorgensen Music

Junior Recital

Stephanie P. Bywater
violin

Student of Barbara Williams

assisted by
Carmen Hall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 3 in E Major Adagio Allegro Adagio ma non tanto Allegro	Johann Sebastian Bach (1685-1750)
Rondo in C Major, K 373	Wolfgang Amadeus Mozart (1756-1791)
Concerto in A Minor, op. 53 Antonin Allegro ma non troppo Adagio ma non troppo Allegro giocoso, ma non troppo	Antonin Dvorák (1841-1904)

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Tuesday, March 29, 1994 - 7:30 p.m.
Madsen Recital Hall

ADVANCED SONGWRITERS' SHOWCASE

A Presentation by Students of
Music 386R, Advanced Songwriting

A Note from the Director

Tonight's presentation is a recital of songs created by advanced songwriting students for real and simulated presentation opportunities found in today's real-world music business.

Songs may be presented live or prerecorded, as in typical music industry showcases. Collaboration is encouraged, and the songs may be sung and played either by the writer(s) or by guest artists.

Ron Simpson

Presentations will be announced from the following alphabetical list of all advanced student writers:

Jason Almberg
Han Andersen
Tom Baggaley
Brad Buxton
Cherie Call
Tyler Castleton
Forrest Hale (excused)
Scott Henderson
Phillip Howland
Tony Johns
Lindy Kerby
Carolyn Larsen
Jeff Marshall
Francesco Mosaico
Gary Nelson
Gary Oakeson
Vickie Rowley
Sherena Skidmore
Jamee Talbot
Dot Todman
Doug Walker
Jon Wood

Music 186R, Songwriting, and Music 386R, Advanced Songwriting, are offerings of the Media Music Area of the Music Department. Inquiries about coursework in music-industry topics are invited.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 30, 1994 - 7:30 pm
Madsen Recital Hall

Deseret Piano Quartet

Irene Peery, *piano and harpsichord*
Barbara Williams, *violin*
David Dalton, *viola*
Steven Emerson, *cello*

Program

Quartet in G Major	Johann Christian Bach
Allegro	(1735-1782)
Allegro	

Quartet No. 1 in C Minor, op. 1	Felix Mendelssohn
Allegro vivace	(1809-1847)
Adagio	
Scherzo: Presto	
Allegro moderato	

Intermission

Quartet (1954)	Carlos Surinach
Allegro deciso	(1915-)
Lento	
Vivo e con fuoco	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, March 30, 1994 - 9:00 pm
Madsen Recital Hall

Senior Recital

Lynelle Haas
flute

Student of Elaine Jorgensen

Assisted by
Missy Perry, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata No. 3 George Frideric Handel
(1685-1759)
- Largo
- Vivace
- Presto
- Adagio
- Alla breve
- Andante
- A Tempo di Minuet

Sonata in C Major Franz Joseph Haydn
(1732-1809)
- Allegro moderato
- Andantino grazioso
- Vivace

Intermission

Piece en Forme de Habañera — Maurice Ravel
(1875-1937)

Concerto No. 2 for Flute and String Orchestra — Gordon Jacob
(1895-)
  Allegro
  Minuetto
  Adagio
  Presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 30, 1994 - 7:30 p.m.
de Jong Concert Hall

POPS CONCERT

The University Chorales
Dyanne Riley and Susan Conkling, *conductors*

Wind Symphony
David Blackinton, *conductor*

Jazz Legacy
Steve Call, *director*

Progam

Hollywood — arr. by Warren Barker

Wind Symphony

A Gershwin Portrait — George Gershwin
arr. by Mac Huff

Soloists: Cory Cooper, Jon Meilstrup, Angela Denison,
Reid Broadbent, Jennifer Elkins, Caryn Colton

University Chorale, *evening section*

Highlights from Camelot — Lerner and Lowe
arr. by Paul Yoder

Irish Tune from County Derry — Percy Grainger

Wind Symphony

Original Dixieland Concerto	arr. by John Warrington
West End Blues	Joe "King" Oliver
Yes Sir, That's My Baby	Gus Kahn and Walter Donaldson

Jazz Legacy

Highlights from Les Miserables	arr. by Ed Lojeski

Lettie Kay Hanson, *Fantine*
Heather Staen, *Eponine*
Quinn Bastian, *Valjean*

David Meyer, *bass*
Brent Reeves, *tenor*
Chris Burton, *baritone*

Ensemble

Melanie Reed, Ann Marie Hatch, Tanya Allen, Verlana Johnson,
Camie Carpenter, Meg Hageman, Ann Jeffrey, Sara Brewster, Libby Croshaw

University Chorale, *noon section*

Liz Madsen, Corinne Teichert, *pianists*

Broadway Curtain Time	arr. by John Krance

Combined Ensembles

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 31, 1994 - 7:30 pm
Madsen Recital Hall

Senior Recital

Jennifer Taylor
mezzo-soprano

Student of Lila Stuart-Bachelder

Assisted by
J. David Skouson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

La Regata Veneziana — Gioacchino Rossini (1792-1868)
- Anzoleta avanti la regata
- Anzoleta co passa la regata
- Anzoleta dopo la regata

Lieder eines fahrenden Gesellen — Gustav Mahler (1860-1911)
- Wenn mein Schatz Hochzeit macht
- Ging heut Morgen über's Feld
- Ich hab' ein glühend Messer
- Die zwei blauen Augen

Francis Poulenc (1899-1963)
Violon, from *Fiancailles pour Rire*
Hôtel, from *Banalités*
Les chemins de l'amour

Couldn't hear nobody pray De Gospel Train	arr. Henry Thacker Burleigh (1866-1949)
Amazing Grace	arr. J. David Skouson (1964-)
Ev'ry time I feel de Spirit	arr. Henry Thacker Burleigh

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 31, 1994 - 9:00 pm
Madsen Recital Hall

Graduate Recital

Wolfgang Tsoutsouris
violin

Student of Nell Gotkovsky

Assisted by
Dian Baker, *piano*
Keiko Yano, *piano*
Jaren Angerbauer, *viola*

In partial fulfillment of the requirements
for the degree Master of Music

Program

Symphonie Concertante
for Violin and Viola, K 364
Allegro maestoso
Andante
Presto

Wolfgang Amadeus Mozart
(1756-1791)

Partita No. 2 in D Minor for Solo Violin, BWV 1004
Ciaccona

Johann Sebastian Bach
(1685-1750)

Intermission

Caprice in E Major, op. 1, no. 1 Caprice in A Minor, op. 1, no. 24	Niccolo Paganini (1782-1840)
Sonata No. 1 in F Minor, op. 80 for Violin and Piano Andante assai Allegro brusco Andante Allegrissimo	Sergey Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, March 31, 1994 - 6:00 pm
Madsen Recital Hall

Sophomore Recital

Janelle Rich
piano

Student of Irene Peery

Assisted by
Arthur Johnson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata in D Major, K 284	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Andante	
Andante--Theme and Variations	
Three Intermezzos, op. 117	Johannes Brahms
Andante moderato	(1833-1897)
Andante non troppo e con molto esspressione	
Andante con moto	
Gaspard de la Nuit	Maurice Ravel
Ondine	(1875-1937)
Concerto No. 3 in C Major, op. 26	Sergey Prokofiev
Allegro	(1891-1953)

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Tuesday, April 5, 1994 - 7:30 p.m.
Madsen Recital Hall

WIND CHAMBER RECITAL

Program

Concerto — Vivaldi--Bach, Baldwin
Allegro — (1678-1741)

Philip Kersh, *trumpet*
Rulon Hillam, *trumpet*
Timothy Tsukamoto, *horn*
Wilford Kimball, *trombone*
Matthew Newville, *tuba*

Divertimento, op. 37 — Malcolm Arnold
Allegro energico — (1921-)
Languido
Vivace
Maestoso

Hillary Kimball, *flute*
Michelle Hansen, *oboe*
Michelle Watabe, *clarinet*

Achieved Is the Glorious Work, from the "Creation" — Franz Joseph Haydn
(1732-1809)

Michelle Jensen, *trombone*
Vincent Han, *trombone*
Will Findlay, *trombone*
C. Tyler Kay, *bass trombone*

Trio in D major for horn, oboe, and piano, op. 61 — Heinrich von Herzogenberg
Presto — (1843-1900)

Kristine Parker, *oboe*
TImothy Tsukamoto, *horn*
Cara Woolley, *piano*

Fancies, Toyes adn Dreams — Giles Farnaby--Howarth
The Old Spagnoletta — (ca. 1563-1640)
His Rwst
His Dreame
A Toye

Bethanie Post, *trumpet*
Emily Stoddard, *trumpet*
Brad Barlow, *horn*
David Pine, *trombone*
Thad Levar, *tuba*

Miniatures
I Ride an Old Paint
Adolorido
A Frog Went A-Courtin

William Grant Still
(1895-1978)

Mysha Pochè, *flute*
Lorilee Erdman, *oboe*
Keiko Yano, *piano*

Entertainer and Cascades

Scott Joplin
(1868-1917)

Amy Sanders, *trumpet*
Rick Winscott, *trumpet*
Will Findlay, *trombone*
Sonja Grey, *horn*
Corry Cloward, *tuba*

Trio No. 1
Andante
Allegro

Joseph Haydn
(1732-1809)

Linda Watkins, *flute*
Zachary Smith, *oboe*
Sara Hunt, *clarinet*

Trois Pièces Bréves
Andante
Allegro

Jacques Ibert
(1890-1962)

Lynelle Haas, *flute*
Chrishna Martinez, *oboe*
Amy Lee, *clarinet*
Amanda Bryan, *bassoon*
Jon Felt, *horn*

Quartor pour Saxophones
Brillante
Spirituoso
Andante

Pierre Max Dubois
(1930-)

Amie Cobb, *soprano saxophone*
Jim Otto, *alto saxophone*
Doug Stringham, *tenor saxophone*
Pete Swiderski, *baritone saxophone*

Quatour pour Saxophones
Concert Sur la place

Felix Jean Jean

Three Improvisations for Saxophone Quartet
Presto

Phil Woods
(1931-)

Berin Stephens, *soprano saxophone*
Andrew Briney, *alto saxophone*
Scott Cluff, *tenor saxophone*
Lane Hale, *baritone saxophone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 5, 1994 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Timothy Tsukamoto
horn

Student of Laurence M. Lowe

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasy for Horn, op. 88 — Malcolm Arnold
(1921-)

Quintet in E-flat Major for horn and strings, K.407 — Wolfgang Amadeus Mozart
(1756-1791)
  Allegro
  Andante
  Rondo: Allegro

Paul Abegg, *violin*
Emily Barrett, *viola*
Sharon Dunning, *viola*
Monika Rosborough-Bowman, *cello*

Pavane pour une Infante défunte — Maurice Ravel
(1875-1937)

Tara Ogden-Skouson, *harp*

Brief Intermission

Trio in D Major for horn, oboe and piano, op. 61 — Heinrich von Herzogenberg (1843-1900)

Allegretto
Andante con moto
Presto

Kristine Spencer, *oboe*
Cara Woolley, *piano*

Morceau de concert, op. 94 — Camille Saint-Saëns (1835-1921)

Keiko Yano, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 6, 1994 - 7:30 p.m.
de Jong Concert Hall

SYMPHONIC BAND CONCERT

Don L. Peterson, *conductor*

Program

American Overture for Band	Joseph Willcox Jenkins
Lincolnshire Posy	Percy Grainger (1882-1961)
I. Lisbon	
II. Horkstow Grange	
IV. The Brisk Young Sailor	
V. Lord Melbourne	
VI. The Lost Lady Found	
Königsmarsch	Richard Strauss (1864-1949) arr. by Roger Barrett

Wayne Christensen, *conductor*
graduate assistant

Intermission

Zaparoshzski March (Cossack)	S. Tvorum ed. by Don L. Peterson
Crystals	Thomas C. Duffy
Y Banks and Braes of Bonnie Doon	Percy Grainger

David Blackinton, *conductor*
Director of Bands

Celebrations	John Zdechlik (1937-)

Symphonic Band
Winter 1994

Oboe
Zachary Smith
Carmen Durland
Holly Wagstaff

Piccolo
Jenny Good

Flute
Anjanette Comer
Kristin Parker
Amy Winegar
Julie Green
Anne Madsen
Michelle Tanner
Emily Bushman
Stacee Stevenson
Kristi Prescott

Clarinet
Katie Fischer-1st Clar.
Carla Edwards
Dwight Wiest
Melissa Haderlie
Bjorn Farmer-2nd Clar.
Krista Walker
Denise Nuttall
Katie Evans
Geoff Johnston
Danielle Spadafora
Brian Richards-3rd Clar.
Lee Ann Casey
 Rána Dumbrill
Andrew Briney
Candace Haymore
Adam Fox

Bass Clarinet
Ane Hansen
Fiona Ripplinger

Bassoon
Stacey Meredith
Joshua Yoder

Saxophone
Lane Hale-alto
Pete Swiderski-alto
Scott Cluff-tenor
Ryan Olson-bari

Trumpet
Brent Durland
Clarissa Christensen
Jonathan Guymon

Cornet
Bethanie Post
Art Young
Meme Bueno
Darrin Stokes
Scott Seiter
Brad Ellis
Eric Hunter
Jeff Duke
Hal Henderson

Horn
Michael Richards, princ.
Kevin Baker-1st
Melanie Barrett-2nd
Gina Christiansen-2nd
Robert Daniels-3rd
Kali Landmeier-3rd
Matt Froelich-4th

Trombone
Chris Koller-1st
Lance Gregory
Kent Leight
Jason Johnson-2nd
Eric Moulton
Todd Turner
Joel Evans-3rd
Steven Allgaier
Brett Dupree
Thad Mecham

Euphonium
David Skarda
Shelby Brewer
Debra Palmer
Alaska Franklin

Tuba
Thomas Storm
Sean Robinson
Corry Cloward
Tina Gray

Percussion
Shane Sorenson
Jared Lyman
John Buckner
George Anderson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 7, 1994 - 7:30 p.m.
Madsen Recital Hall

SONGWRITER SHOWCASE

Featuring songs by students of Music 186
Ron Simpson, *director*

Tonight's program is a songwriter showcase modeled after professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of their peers and record industry and publishing professionals.

Many of tonight's students are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniments may be either live or prerecorded.

All students will not have an individual song performed tonight, but each has participated either as writer, co-writer, performer, or, behind the scenes, in discussions that lead toward editing and refining the songs.

Ron Simpson, *director*

This evening's presentation will be showcase format: performers will be announced from the following list of all students enrolled:

Joel Adair
Clark Barrett
Bill Beesley
Miles Biddulph
Kevin (K.C.) Blake
Carlos Calderon
Kevin Callister
Loren Chandle
Susan Church
Sam Curley
Francisco Davila
Marco Flores
Gary Ford
Tom Guthrie
Charles Hall
Kristeen Harris
Eric Hawkins
Kim Honeycutt
Bert Hoopes
Garrett Isom
David Janeway
Lance Johnson
Brian Judd
Jeff Meiners
Eve Myers
Angie Rasmussen
Amy Schaefer
Michelle Stone
Todd Wente
Jody Wihongi
Lorelee Woodrum
Rachel Young

Music 186 is offered by the Media Music Area, Department of Music. Other song-related courses are:

Music 386R Advanced Songwriting
Music 497R Projects in Music for Media

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

A CELEBRATION OF AMERICAN FOLK HYMNS AND TUNES

April 8 & 9, 1994
2:00 p.m. & 7:30 p.m.
de Jong Concert Hall

Program

I

Redeemer of Israel	arr. by Mack Wilberg
Come We That Love the Lord	arr. by Ronald Staheli
Jesus, the Very Thought of Thee	arr. by Ronald Staheli
Awake Ye Saints of God, Awake	arr. by Ronald Staheli

Combined Choirs, Brass and Percussion

II

My Shepherd Will Supply My Need	arr. by Mack Wilberg
Let Me Fly	arr. by Robert DeCormier
Abide With Me	arr. by Crawford Gates

Concert Choir
Mack Wilberg, *conductor*

III

Wondrous Love	arr. by Paul Christiansen
Simple Gifts	arr. by Amy Dalton

Women's Chorus
Amy Dalton, *conduvtor*

IV

Bound for the Promised Land	arr. by Ronald Staheli
How Can I Keep from Singing	arr. by Ronald Staheli
Hark, I Hear the Harps Eternal	arr. by Alice Parker

University Singers
Ronald Staheli, *conductor*

V

Morning Trumpet	arr. by Mack Wilberg
Cindy	arr. by Mack Wilberg

Men's Chorus
Mack Wilberg, *conductor*

Intermission

VI

Battle Hymn of the Republic	arr. by Peter Wilhousky

Combined Men's Chorus and
Philharmonic Orchestra

VII

Symphony No. 3	Aaron Copland
Molto deliberato - Allegro	(1900-1990)

Philharmonic Orchestra
David Dalton, *conductor*

VIII

Saints Bound for Glory	arr. by Mack Wilberg
Come Thou Fount of Every Blessing	arr. by Mack Wilberg

Combined Choirs and Philharmonic Orchestra

Special Instructions to Audience

Cameras are especially sensitive to audience movement and noise. Please refrain from talking, whispering, whistling, picture taking, moving about, fanning with programs, unwrapping candy, etc.

The smoke used to enhance lighting effects is not harmful and should not cause respiratory problems.

Attendance at the concert is an automatic release that you may appear in the final televised production.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 8, 1994 - 6:00 p.m.
Madsen Recital Hall

TUBA AND EUPHONIUM ENSEMBLES AND SOLOISTS

Sea Tubas
Doug Minerd

I Got Rhythm
George Gershwin
Tuba-Euphonium Quartet

Sonata
Georg Philipp Telemann
Alaska Franklin, *euphonium*
Debra Palmer, *piano*

Grand Russian Fantasia
J. Levy
Debra Palmer, *euphonium*
Laurisa Ward, *piano*

Introduction and Dance
J. Ed. Baret
David Skarda, *euphonium*
Laurisa Ward, *piano*

Air and Bouree
Johann Sebastian Bach
Tom Storm, *tuba*
Kim Laycock, *piano*

Allegro from Concerto for Trombone
Nikolai Rimsky-Korsakov
James Wilson, *euphonium*
Laurisa Ward, *piano*

Studies in English Folk Song
Ralph Vaughan Williams
David Booth, *euphonium*
Laurisa Ward, *piano*

Suite No. 1 for Tuba and Piano
Alec Wilder

- Effie Takes a Dancing Lesson
- Effie Sings a Lullaby
- Effie Joins the Carnival

Thad LeVar, *tuba*
Laurisa Ward, *piano*

Andante and Allegro
J. Ed. Baret

Shelby Brewer, *euphonium*
Laurisa Ward, *piano*

Lyric Suite
Donald White

Stacie Smith, *euphonium*
Laurisa Ward, *piano*

Tuba Suite
Gordon Jacob

- Ground (Jacob's Dream)
- Mazurka
- Bourree

Matt Newville, *tuba*
Laurisa Ward, *piano*

Pop Suite
Arthur Frackenpohl

- Rock
- Refrain
- Rag

Tuba-Euphonium Ensemble

Tuba-Euphonium Quartet and Ensemble
Steve Call, *director*

Tuba-Euphonium Quartet

David Booth
David Skarda
Thad LeVar
Matt Newville

Tuba-Euphonium Ensemble

Euphonium
David Booth
Shelby Brewer
Alaska Franklin
Debra Palmer
David Skarda
Stacie Smith
James Wilson

Tuba
Cory Cloward
Lyle Durland
Thad LeVar
Matt Newville
Tom Storm

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 8, 1994 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lyle Durland
trombone

Assisted by J. David Skouson, *piano*

Required for the degree Bachelor of Music
with a degree in Performance and Pedagogy

Program

Sonatina Moderato Lento alla Marcia	Warner Hutchinson (1930-)
Sonata Recitative Rondo	Barney Childs (1926-)
Romanza appassionata	Carl Maria von Weber (1786-1826)

Intermission

Spots	Lyle Durland (1968-)
Animus 1	Jacob Druckman (1928-)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 8, 1994 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jennifer Dutton Garrett
violin

Student of Nell Gotkovsky

Assisted by Dian Baker, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Baal Shem Simchas Torah (Rejoicing)	Ernest Bloch (1880-1959)
Partita No. 2 in D Minor, S. 1004 Chaconne	Johann Sebastian Bach (1685-1750)

Pause

Sonata No. 7 in C Minor, op. 30, no. 2 Allegro con brio Adagio cantabile Scherzo: Allegro Finale: Allegro	Ludwig van Beethoven (1770-1827)
Tzigane	Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1994 - 1:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

James C. Carter
organ

Student of Parley Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Prelude and Fugue in C Minor, BWV 549	Johann Sebastian Bach (1685-1750)
Two Choral Preludes from *Orgelbüchlein* Das alte Jahr vergangen ist, BWV 614 Jesus Christus, unser Heiland, der den Tod überwand, BWV 626	Johann Sebastian Bach
Fugue à la Gigue, (1993)	Thomas Kuras

Intermission

Fugue	Francois Benoist (1794-1878)

Ballade en Mode Phrygien	Jehan A. Alain (1911-1940)
Climat	Jehan A. Alain
Four Pieces for Organ, op. 71	Flor Peeters (1903-1986)

Hymn
Largo
In Memoriam
Final

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1994 - 2:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Jared Spice
classical guitar

Student of Lawrence Green

Assisted by Lisa Poll, *flute*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Zapateado	R. Sainz de la Maza (1896-1981)
Capricho Arabe	Francisco Tarrega (1852-1909)
Suite, BWV 995 Prelude Tres Vite Allemande Courante Sarabande Gavotte I Gavotte II en Rondo Gigue	Johann Sebastian Bach (1685-1750)

Intermission

Sakura-Theme and Variations (on the Japanese folk song)	Yuquijiro Yocoh (1925-)
Sonata a-moll Siciliana (Andante) Allegro con spirito Andante Allegro Vivace	Georg Philipp Telemann

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1994 - 4:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Hannah Laurie Illions Rodriguez
violin

Student of Donna Fairbanks

Assisted by Missy Perry, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata for Violin and Piano	Claude Debussy
Allegro vivo	(1862-1918)
Intermede: Fantasque et leger	
Finale: Tres anime	

Intermission

Sonata No. 3 for Violin and Piano	Johannes Brahms
Adagio	(1833-1897)
Presto agitato	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1994 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Lisa Olcott
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Prelude and Fugue in E-flat, BWV 552	Johann Sebastian Bach (1685-1750)
Mass for the Convents Plein jeu Fugue sur la Trompette Recit de Chromhorne Trio a 2 dessus de Chromhorne et la basse de Tierce Dialogue	Francois Couperin (1668-1733)
Cantabile, from *Trois Pieces*	Cesar Franck (1822-1890)

The King of Instruments--A Parade of Music and Verse for Organ and Narrator — William Albright (1944-)

Introduction
The Pedals
The Principals
The Reeds
The Organist

(Texts by Eugene Haun and William Albright)
Jim Petersen, *narrator*

Toccata, from Symphony No. 5, op. 42, no. 2 — Charles-Marie Widor (1844-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1994 - 7:30 p.m.
Edgemont South Stake Center

SENIOR RECITAL

Gayle Farnsworth
organ

Student of Don Cook

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Mass for the Convents Agnus Recit de Chromhorne Dialogue	Francois Couperin (1668-1733)
Präludium in G Minor, BuxWV 149	Dieterich Buxtehude (1637-1707)
Alle Menschen müssen sterben, BWV 643	Johann Sebastian Bach (1685-1750)
In dir ist Freude, BWV 615	Johann Sebastian Bach

Sonata No. 1 in E-flat, BWV 525 Allegro	Johann Sebastian Bach
Pièce Héroïque, from *Trois Pieces*	César Auguste Franck (1822-1890)
Diptyque (Essay on Terrestrial Life and Blessed Eternity)	Olivier Messiaen (1908-1992)
Symphony No. 5, op. 42, no. 5 Toccata	Charles-Marie Widor (1844-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 12, 1994 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY CHORALES
Susan Conkling, *conductor*
Dyanne Riley, *conductor*

I
TWO HYMNS OF PRAISE

O Clap Your Hands	John Rutter (1945-)
All Praise to Thee, My God, This Night (Tallis' Canon)	arr. by John Longhurst

Marcos Kreiger, *organ*

II

Te Deum Orchestra	Joseph Haydn (1732-1809)

III
SPIRITUALS

Where Shall I Be When The Trumpet Sounds?	Andre Thomas
Wayfaring Stranger	arr. Michael Key

Marci Linton, *oboe*

Go Down Moses	Mark Hayes

Ryan Eggett, *bass*

IV

Medley from *Les Miserables*	arr. by Ed Lojeski

Fantine -- Heather Hansen	David Meyer, *bass*
Eponine -- Corinne Teichert	Quinn Bastian, *tenor*
Valjean -- Brent Reeves	Chris Burton, *baritone*

University Chorale, day section
Dyanne Riley, *conductor*
Lizbeth Madsen and Corinne Teichert, *piano*

V

Missa in C, K. 257 "Credo" Wolfgang Amadeus Mozart
(1756-1791)

Kryie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Fauneil Gleason, *soprano*
Jennifer Taylor, *mezzo-soprano*
Matthew Graham, *tenor*
Joseph Brooks, *bass*

University Chorale, *evening section*
Susan Conkling, *conductor*
assisted by Angelan Denison and Nicole Palmatier
Kelly Watson, *rehearsal accompanist*

Instrumental Ensemble

Violin I
Sasha Nelson
Nicole Palmatier
Jan Yarrington
Celestia Feliz
Dorian Cundick

Violin II
Erin Spackman
Kristen Koralewski
Allison Bolles
Paula Gehring
Hilary Pothier

Viola
Sharon Dunning
Molly Sanchez
Cynthia Covington

Cello
Michael Bassett
Cameron Cundick
Sean McFadden
Marianne Szoke

Bass
Brady Ward
Rebecca Donoho
Todd Coleman

Oboe
Michelle Hansen
Marcie Linton

Horn
Richard Brunson
Sonja Gray

Trumpet
Rick Winscot
Amy Sanders
J. Manuel Bueno

Timpani
Jason Spiesman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 13, 1994
Gates Theatre

Opera Sketches

Kiss Me from *Sweeney Todd* — Stephen Sondheim (1930-)

Johanna	Katie Foster
Anthony	Bryan Slade

Katherine Holsinger, *director*

The Saint of Bleeker Street — Gian Carlo Menotti (1911-)

Annina	Robbyn Thompson
Desideria	Ginger Barclay
Michele	Jason Webb
Don Marco	Kyler Kronmiller
Carmella	Jennifer Elkins

Ensemble
Emily Mecham, Elaine Green, Noelle Poe, Heather Whelan,
Caroline Call, Melinda Semardeni, Tom Glenn

Amber Paulk, *director*
Erika Baldwin, *accompanist*

Now, Later, Soon from *A Little Night Music* — Stephen Sondheim

Frederick	D. Aaron Dalton
Henrik	Thomas Glenn
Anne	Jordan Gumucio

Amy Barrus, *director*
Erika Baldwin, *musical direction*

Act II Quintet from *Carmen* Georges Bizet (1838-1875)

El Dancairo	Clint Miller
El Remendado	Bryan Slade
Frasquita	Veronica Hansen
Mercedes	Caroline Call
Carmen	Diane Arnett

Ruth Robertson, *director*
Erika Baldwin, *musical director*

Scene I, In Miss Todd's Parlour
from *Old Maid and the Thief* Gian Carlo Menotti

Laetitia	Cris Litster
Miss Todd	Heather Whelan
Miss Pinkerton	Emily Mecham
Bob	Brian Stucki

Heather Hart, *director*
Erika Baldwin, *accompanist*

Finale from *The Marriage of Figaro* Wolfgang Amadeus Mozart (1756-1791)

Count Almaviva	Shane Warby
Countess Almaviva	Tracy Madsen
Susanna	Kenna Allen
Figaro	Aaron Dalton
Cherubino	Melinda Semadeni
Bartolo	Kyler Kronmiller
Marcellina	Cris Litster
Don Basilio	Brian Stucki
Barbarina	Nicole Simpson

Erika Baldwin, *director and accompanist*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, May 3, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Recital

Lawrence Green
guitar

assisted by
Elaine Jorgensen, *flute*

Program

Sevillanas (Fantasia), op.29	Joaquin Turina (1882-1949)
Danzas espanolas Andaluza o playera Zarabanda	Enrique Granados (1867-1916)
Lachrimae Pavan *and* Fantasie, *from* Varietie of Lute Lessons	John Dowland (1563-1626)
Variations on the Hymn Tune “Kingsfold”	Lawrence Green (1954-)

Batucada

Isaias Savio
(1900-1959)

Aria *from* Bachianas Brasilieras, No. 5

Heitor Villa-lobos
(1887-1959)

Elaine Jorgensen, *flute*

Entr'Acte

Jacques Ibert
(1890-1962)

Elaine Jorgensen, *flute*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 5, 1994 - 7:30 p.m.
Madsen Recital Hall

Faculty Artists Recital

Massimiliano Frani
piano

Program

Polonaise-Fantasie in A-flat Major, Op. 61	Frédéric Chopin (1810 - 1849)
Sonata no. 2 in B-flat Minor, Op. 35 Grave: Doppio movimento Scherzo: Presto, ma non troppo Marche funebre Finale: Presto	Frédéric Chopin

Intermission

Drei Klavierstücke, D. 946 Allegro assai Allegretto Allegro	Franz Schubert (1797 - 1828)
La Valse	Maurice Ravel (1875 -1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY

CHILDREN'S CHOIR

Kathy Sorensen, ***Director***
Peggy Lambert, ***Associate Director***
Eda Ashby, ***Vocal Coach***
Keiko Yano and Susan Abbott, ***piano and harpsichord***
Lynette Wardle, ***harp***

de Jong Concert Hall
May 10, 1994

PROGRAM

I

Jubilate Deo	Michael Praetorius (1571 - 1621)
Bist du bei mir	Johann Sebastian Bach (1685 - 1750)
Let the Whole Creation Cry	Robert Leaf
The Path to the Moon	Eric Thiman (1900 - 1975)
Bashana Haba-a	Nurit Hirsch
Old Joe Clark	American Folk arr. Glick and Herrington
Bought Me a Cat, from *Old American Songs*	Aaron Copland (1900 - 1990)

II

Un bel di, from *Madama Butterfly*	Giacomo Puccini (1858 - 1924)

Keiko Yano, *soloist*

III

Dancing in Europe

O Let the Merry Bells Ring, from '*L'Allegro*	George Friedrich Handel (1685 - 1759)
Túrót ëszik a cigány	Hungarian Folk Song arr. by Zoltán Kodály (1882 - 1967)
Kerry Dance	J.I. Molly arr. Mack Wilberg

In Memoriam

Vocalise	Sergei Rachmaninov (1873 - 1943)

Mother's Day in Mexico

A Mother's Eyes Reflect the Love of Heaven	Steven Jones (1960 -)
Kdyz mne stara matka, Op. 55 No. 4	Antonin Dvorák (1841 - 1904)
Mammas Don't Let Your Babies Grow Up to Be Cowboys	Country Waltz Ed Bruce & Patsy Bruce

Randall Edwards, *drums*

Festivals in India

Aaj Diwali Re	Chhanda Chakroborti (1958 -)
Holi Geep	

Flowers in China

Jasmine	Jiangsu Folk Song

Rhythm in Bulgaria

Ajde Gugo da Begame	Bulgarian kopanitza
Gjura Beli Belo Planto	Bulgarian paidushko

Harmony in Africa

Jikele Maweni	Xhosa chant and children's song

Kathy Sorensen, *guitar*

Freedom is Coming	South African freedom song

Randall Edwards, *kpanlogo*

IV

Farewell

The Lord Bless You and Keep You	John Rutter (1945 -)

STAFF

Kathy Sorensen, *Director*
Peggy Lambert, *Associate Director*
Eda Ashby, *Vocal Coach*
Keiko Yano and Susan Abbott, *Accompanists*
Gina Greenhalgh, *Personnel Coordinator*
Melinda Mehrlich, *Costume Coordinator*

MEMBERS

Benjamin Abbott
Krista Abbott
Lindsey Anderson
Austin Arnett
Lacy Arnett
Natalie Ashton
Kelly Auxier
David Baker
Matthew Baker
Joseph Bartholomew
Elizabeth Bennion
Ben Blaylock
Jennifer Bradshaw
Michelle Bradshaw
Michelle Bunnell
Necia Bunnell
Emily Bybee
Kurt Christensen
Jennifer Clearwater
Tristan Davies
Hannah Edsberg
Brandy Erickson
Camilla Funk
Mae Funk
Jessalyn Gallup
Leah Garrett
Michelle Greene
Brie Greenhalgh
Sarah Hagen
Rachel Hale
Cara Haney
Christina Harper
Mary Harper
Ruth Harris
Heidi Hemmert
Camilla Henderson
Mary James
Rachel Johnson
Lonnie Keith
Christopher Lankford
Jenny Latimer
Kristen Lingham
Cherry Lyons
Camille Mahlum
Sylvia McKinney
Matthew McPherson
Heidi Mehrlich
Rissa Merkley
Lindsay Nelson
Brian Olsen
Jordon Overton
Julia Parkinson
Jeff Parker
Julie Parker
Cameron Patch
Jamie Perry
Eliza Pinnegar
Kate Rammell
Sarah Rammell
Kohleen Reeder
Kurt Reeder
McKay Robinson
Lorelei Sharpe
David Shumway
Layton Shumway
Meagan Shumway
Aaron Sutherland
Shanna Terry
Jenna Toronto
Caroline Updike
Peter Updike
Jessica Vanburen
Jantzen Walker
Stefanie Walker
Natalie Webb
Shannon Winter
Rachel Youngberg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 10, 1994 - 7:30 p.m.
Madsen Recital Hall

Graduate Recital

Robert W. Prosch
baritone

Assited by
James Margetts, *piano*

In partial fulfillment of the requirements for the degree Master of Music

I

An die ferne Geliebte, Op. 98 (Jeitteles)

Auf dem Hügel sitz ich spähend	Ludwig von Beethoven
Wo die Berge so blau	(1770 - 1827)
Leichte Segler in den Höhen	
Diese Wolken in den Höhen	
Es kehret der Maien, es blühet die Au'	
Nimm sie hin denn, diese Lieder	

II

Act II Duet from, *Rigoletto*	Giuseppe Verdi
Pari siamo...Figlia!	(1813 - 1901)

assisted by
Veronica Hansen, *soprano*

II

Le Bestiaire, ou Le Cortège d'Orphèe(Apollonaire)

Le Dromadaire	Francis Poulenc
La Chèvre de Thibet	(1899 - 1963)
Le Sauterelle	
Le Dauphin	
L'Ecrevisse	
La Carpe	

IV

The Goose is Cooked
Hickory, Dickory, Dock
Old Mother Hubbard
Jack Be Nimble
Old King Cole
Little Miss Muffet

David F. Long
(1966 -)

Kristine Spencer, *English Horn*
Patrese Huff, *violin*
Anneliese Lau, *cello*
Laurie Madsen, *harp*
Arthur Johnson, *piano*

V

Act I V Duet from, *Rigoletto*
Chi è mai, chi è qui in sua vece

Giuseppe Verdi
(1813 - 1901)

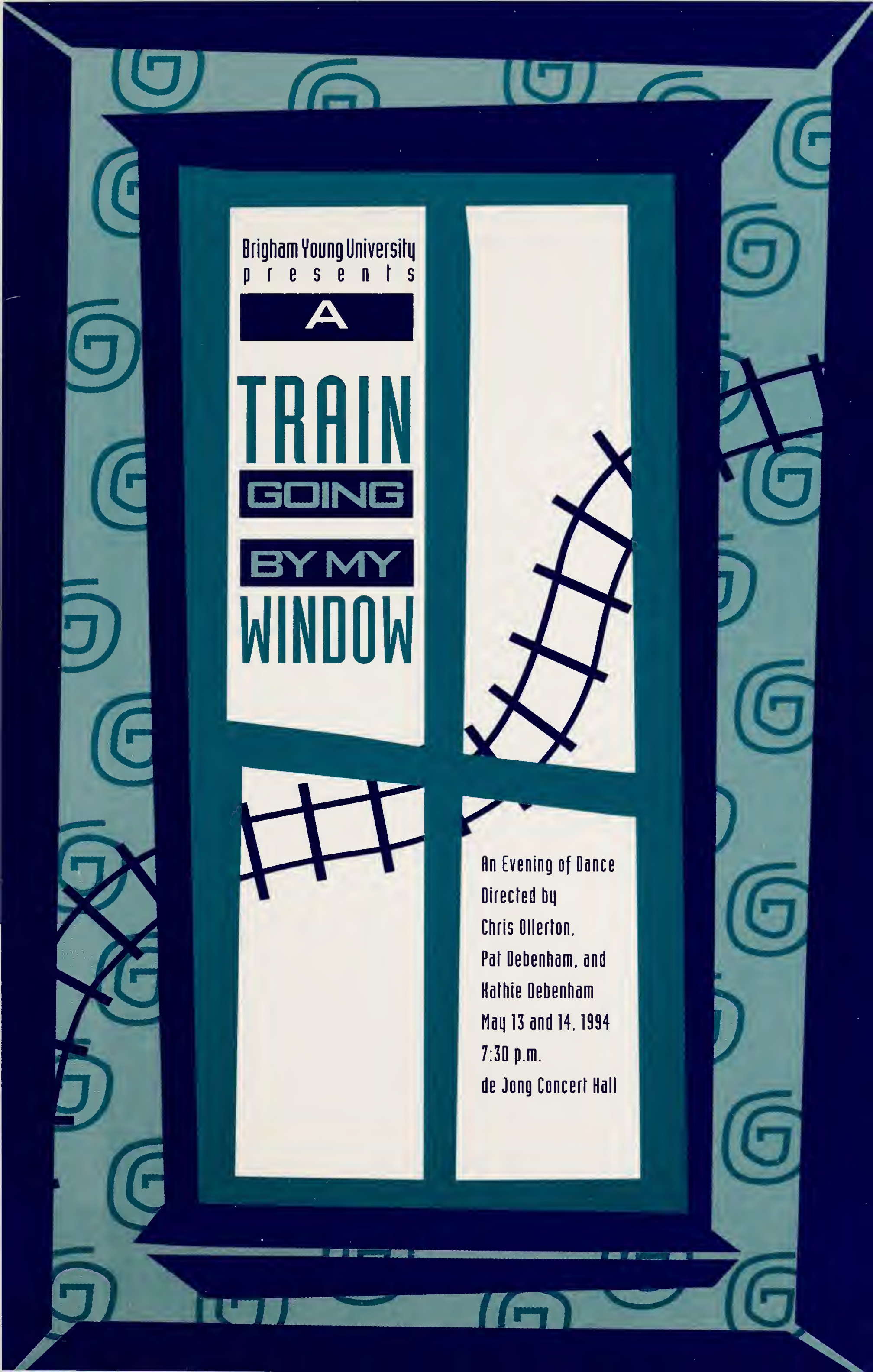
assisted by
Veronica Hansen, *soprano*

VI

Five Gambling Songs
The Rovin' Gambler
The Gambler's Lament
The Gambler's Wife
Gambler, don't you lose your place
Gambler's Song of the Big Sandy River

John Jacob Niles
(1892 - 1980)

In the event of an emergency, please observe that exits are provided at both the north and south ends of the recital hall (note green exit signs). Please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.



Brigham Young University
presents

A TRAIN GOING BY MY WINDOW

An Evening of Dance
Directed by
Chris Ollerton,
Pat Debenham, and
Kathie Debenham
May 13 and 14, 1994
7:30 p.m.
de Jong Concert Hall

The Young DanceMakers, codirected by Kathie Debenham and Chris Ollerton, are youthful performers who range in age from 6 to 18. They are trained in technique, composition, improvisation, choreography, and performance. As the performing company of the BYU Children's and Teens' Creative Dance program, the Young DanceMakers embody the vitality and exuberance of children's creative dance at its best.

CHILDREN'S AND TEENS' CREATIVE DANCE PROGRAM

Director	Chris Ollerton
Associate Director	Kathie Debenham
Faculty	Wendy Asay, Ellie Bodily, Pat Debenham, Becky Ellis, Rachelle Hanshaw, Janet Lewis, Amy Markgraf, Melanie Morrow, Melonie Mullen, Ariane Newell, Kathleen Sheffield, Mary Linda Thomas, Doris Trujillo, Debbie Wilkinson
Assistants	Marlo Andersen, Jennie Anderson, Amanda Belliston, LeeAnn Heder, Kaylene Mecham, Rachel Opfar, Jane Schofield, Kellie Taylor

A TRAIN GOING BY MY WINDOW (1994)

Inspired by the book *There's a Train Going By My Window* by Wendy Kessleman, "A Train Going By My Window" began some ten years ago as a shared vision of Pat Debenham and the late Dee Winterton. In the imaginative and fanciful tradition of Jabberwok and Rain Makes Applesauce, this new work represents the final piece in their trilogy of collaborative efforts. Although Dee's masterful hand is not represented directly in the choreography, the three directors—Pat, Kathie, and Chris—acknowledge the spirit of Dee's life and work as the inspiration for and the sustaining power of this project. Thank you, Dee, for your vision, your friendship, your spirit, and your willingness to share so abundantly with us.

This evening's performance is supported by a grant from the Utah Arts Council and the National Endowment for the Arts and by a faculty research grant from the BYU College of Physical Education.

Costume and Set Design:	Rory Scanlon
Lighting Design:	Russell Ridgeway
Musical Coordinator:	Ric Chitwood
Narration:	Jason Ball
Train:	Shellie Bird, Whitney Debenham, Heidi Louw, Emily Harrell, Micah Roberts, Stacia Rudolph

"There's a Train !!!"

Choreography directed by Pat Debenham

Music:	Vinx
Dancer:	Child—Linda Richards
Ensemble:	Amanda Chappell, Megan Killpack, Karalee Lambert, Hannah McCoard, Tiffany Ogden, Lisa Rosborough, Heather Hughes, Kimberly Teng

"Tumbling, Tickling, Tigers"

Choreography directed by Chris Ollerton and Doris Trujillo, assisted by Jennie Anderson

Music:	Seckou
Dancers: Company 7–10 year-olds	Linda Richards, Janalyn Bird, Jacqueline Bodily, Annalece Boothe, Deanna Crandall, Arienne Davis, Alisha Ferrara, Meghan Fullmer, Jennifer Gardner, Mary Golightly, Rachel Kocherhans, Annaleisa Lambert, Gwen Louw, Haley Musil, Rebecca Philbrick, Jenny Pond, Amy Sandberg, Olivia Stewart, Jennica Stowell, Jessica Teng, Erin Thomas, Alesha Tuley, Meghan Walker, Jessica Walters

"Up, Puff'n Away"

Choreography directed by Kathie Debenham, assisted by Jennie Anderson

Music:	Mirowitz
Dancers: Company 11–12 year-olds	Ashli Adams, Jessica Ballard, Melissa Barrett, Melissa Carr, Arly Crawford, Kelby Debenham, Andrea Ellis, Jillyn Hansen, Megan Hughes, Janessa Murray, Tessa Musil, Effie Newell, Kristin Reese, Christina Thomas, Shami Wilkinson

"Dancing Tail to Tail"

Choreography directed by Pat Debenham

Music:	D'Arienzo
Dancers: Company 13–14 year-olds	Elizabeth Benson, Marney Debenham, Molly Gadd, Shannon Johnson, Jennifer Philbrick, Angela Pittard, Annie Reeder, Anna Roberts, Karyn Rosborough, Heather Sandberg, Emily Sargent, Amanda Thomas, Arianna Trujillo, Lisa Wilson

"Languishing, Lumbering Hippos"

Choreography directed by Doris Trujillo

Music:	Diahote
Dancers:	Shauna Greer, Julie Hansen, Erin Howard, Holly Hughes, Bethany Ollerton, Arianna Trujillo

"Pick a Pocket of Bounceroos"

Choreography directed by Kathleen Sheffield, assisted by Jennie Anderson

Music:	Moelius
Dancers: Company 6-year-olds	Deborah Benson, Jessica Blosil, Camilla Cook, Ashlee Gardner, Ariel Grotegut, Heather Hughes, Janelle Jackson, Jennifer Mahlum, Becky Murray, Andrea Peacock, Kelly Perkins, Melissa Pond, Kristi Raymond, Katelyn Sheffield, Sara Smith, Kimberly Teng, MacKenzie Walker
Teens:	Erin Armstrong, Tonia Boyter, Carrie Cannon, Julianne Clegg, Lisa Duke, Jennie Franson, Lisa Franson, Kelly Olson

"Panda-monium"

Choreography directed by Doris Trujillo, assisted by Becky Ellis

Music:	Hart
Dancers: Boys 6–18	Landon Bodily, Zachary Davis, Chet Ellis, Clay Ellis, Alex Fenstermaker, David Hefner, Howard Hoover, Nathaniel Newell, Robert Philbrick, David Trujillo, Jonathan Wanamaker, Andrew Wells, Paul Wells, Neal Wilson

"North Sky Aglow"

Choreography directed by Kathleen Sheffield, assisted by Jennie Anderson

Music:	Brewer, Arkenstone
Dancers: Company Teens	Erin Armstrong, Tonia Boyter, Carrie Cannon, Julianne Clegg, Kim Despain, Lisa Duke, Jennie Franson, Lisa Franson, Dawn Lukins, Jenny Martin, Kelly Olson, Lauren Olson, Megan Olson, Lizza Ottley, Rachel Ottley, Heather Rogers, Katherine Sargent, Jocelyn Smith, Michelle Sorenson

"See Ya Later Crocodile"

Choreography directed by Wendy Asay

Music:	La Viny
Dancers: Faculty	Amanda Belliston, Kathie Debenham, Becky Ellis, Rachelle Hanshaw, LeeAnn Heder, Janet Lewis, Melonie Mullen, Ariane Newell, Chris Ollerton, Kathleen Sheffield, Kellie Taylor, Debbie Wilkinson

"Moon Over Cairo"

Choreography directed by Pat Debenham

Music:	Byrne/Eno
Dancers: Company Teens	Amanda Chappell, Julie Hansen, Taisha Hardle, Erin Howard, Betsy Hunter, Leslie Lewis, Hannah McCoard, Tiffany Ogden, Bethany Ollerton, Katie Richards, Melissa Roundy

"Octopus's Garden"

Choreography directed by Kathie Debenham

Music:	Bobby McFerrin
Dancers: Company Teens	Megan Christensen, Stephanie Degraffenried, Shauna Greer, Jennifer Hodges, Holly Hughes, Megan Killpack, Karalee Lambert, Emily Newell, Aleesha Ottley, Tia Patrick, Lisa Rosborough, Heather Taylor, Susanna Thomas

"Going Home Now"

Choreography directed by Pat Debenham, assisted by Kathie Debenham

Music:	Samite'
Dancers:	Elizabeth Benson, Melissa Carr, Arienne Davis, Jennie Franson, Shauna Greer, Howard Hoover, Jennifer Mahlum, Emily Newell, Linda Richards, Lisa Wilson

"Altogether Now"

The Company

ACKNOWLEDGMENTS

Technical Director/Lighting Design	Russ Ridgeway
Sound Director	Troy Sales
Costume Director	Kathie Debenham
Assistant Costume Director	Ariane Newell
Costume Construction	Amy Carr, Kathie Debenham, Whitney Debenham, Barbara Franson, Janet Lewis, Ariane Newell, Diane Ogden, Kathleen Sheffield, Micol Weaver, Debbie Wilkinson
Poster Design	Diana Farr
Photographer	Mark Philbrick
Publicity	Kathleen Sheffield
Program Administrator, Conferences and Workshops	Rob Holcombe
Program Planner, Conferences and Workshops	Susie Swensen

SPECIAL THANKS

Gary Hopkinson, Department of Dance
Peggy Philbrick, Parents Organization
Becky Ellis, Parent Liaison
Cecelia Fielding and Charlene Winters, Public Communications
Paul Duerden, de Jong Concert Hall
Troy Sales, Audiovisual Services

College of Physical Education Administration
Elmo Roundy, Dean
Phyllis Jacobson, Chair, Department of Dance
Sara Lee Gibb, Modern Dance Division Administrator

And all the parents, faculty, and friends who willingly helped in so many ways with costumes, backstage supervision, party arrangements, and for their enthusiastic support of The Young DanceMakers

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, May 14, 1994 - 6:00 pm
Madsen Recital Hall

GRADUATE RECITAL

Carole C. Bradshaw
piano

Student of Dr. Irene Peery

Assisted by
Travis Dastrup, *viola*

In partial fulfillment of the requirements
for the degree Master of Music

Program

Leyenda	Isaac Albéniz (1860 - 1909)
Sonata Op. 14, no. 2 in G Major	Ludwig van Beethoven (1770 - 1827)

Allegro
Andante
Scherzo

Märchenbilder op. 113 for viola and piano
Robert Schumann
(1810 - 1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Ballade in G Minor op. 23
Frédéric Chopin
(1810 - 1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, May 14, 1994 - 7:30 pm
Madsen Recital Hall

STUDENT RECITAL

Cynthia J, Hart
soprano

Student of Arden Hopkin

Assisted by
Keiko Yano, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

From, *Canciones Sefarditas* — Manuel Valls

La rosa enflorece
Adío, querida
Ven,Querida, ven amada
Páxaro d'hermozura
Ya viene el cativo
Yo m'enamorí d'un aire

Leanna Fugate, *guitar*
Lynette Leavitt, *flute*

Songs about Roses	Robert Schumann (1810 - 1856)
Aus den östlichen Rosen	
Röselein, Röselein	
Meine Rose	
Mit Myrten und Rosen	
Songs From Japan	
Sakura, Sakura	Kosaku Yamada (1886 - 1965)
Yoi machi gusa	Tadasuke
Jogashima no ame	Tadashi Yanada (1885 - 1959)
Kojo no tsuki	Rentaro Taki (1879 - 1903)

Intermission

Ouvre ton Coeur	Georges Bizet (1838 - 1875)
Les Filles des Cadix	Léo Delibes (1836 - 1891)
Songs about Love	
What is a Man? from, *Pal Joey*	Richard Rogers (1902 - 1979)
Find Me a Primitive Man from, *Fifty Million Frenchmen*	Cole Porter (1891 - 1964)
What Will it Be for Me? from, *Regina*	Marc Blitzstein (1905 - 1964)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, May 18, 1994 - 7:30 pm
Madsen Recital Hall

Faculty Recital Series

Cindy Child
clarinet

Assisted by
Jeffrey Shumway, piano
Lawrence Green, guitar
Geralyn Giovannetti, oboe
Vivian Ellsworth, flute

Program

Six Dances for Clarinet and Piano	Philip Martin

Paysage (Country Dance): Gently Rocking
Sarabande: Lento espressivo
Galliard: Vivace
Pastorale and Allegro: Moderato--Allegro
Interludium: Improvisatory
Egg Dance: Fast and lively

Sonate in F Minor for Clarinet and Piano op. 120, no. 1	Johannes Brahms (1833 - 1897)

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Intermission

First Arabesque for Clarinet and Guitar	Claude Debussy-Almedia (1862 - 1918)
Danse for Clarinet and Guitar	Claude Debussy - Almedia
Caprice on Danish and Russian Airs for Flute, Oboe, Clarinet, and Piano	Camille Saint-Saens (1835 - 1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, May 21, 1994 - 4:00 pm
Madsen Recital Hall

GRADUATE RECITAL

Cheryl Peterson Norman
piano

Student of Dr. Paul Pollei

In partial fulfillment of the requirements
for the degree Master of Music

Program

Chromatic Fantasia and Fugue in D Minor	Johann Sebastian Bach (1685 - 1750)
Piano Sonata op. 2 no. 3	Ludwig van Beethoven (1770 - 1827)
Allegro con brio Adagio Scherzo-Allegro Allegro assai	
Preludes Op. 32	Sergei Rachmaninoff (1873 - 1943)
No. 8 -Vivo No. 5 -Moderato No.12 -Allegro No.10 -Lento	

Piano Sonata No. 3	Serge Prokofieff (1891 - 1953)

Allegro tempestoso
Moderato
Allegro tempestoso
Moderato
Pui animato
Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, May 21, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Heather Holt
piano

Student of Dr. Paul Pollei

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Chaconne	Johann Sebastian Bach (1685 - 1750)

Transcribed for piano by Arthur Briskier after the original manuscript and F. Busoni's transcription

Sonata	Ernest Bloch (1880 - 1959)

Maestoso ed energico
Pastorale
Moderato alla marcia

Intermission

Romance, S. 169	Franz Liszt (1811 - 1886)
Concert Paraphrase on a Waltz from, *Faust* (Gounod)	Franz Liszt

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, May 27, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Lizbeth Madsen
piano

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fandango, M. 1a in D Minor	Padre Antonio Soler (1729 - 1783)
Impromptus, in B flat Major op. 142 no. 3	Franz Schubert (1797 - 1828)
Polonaise, in C Minor op. 40 no.2	Frédéric Chopin (1810 - 1849)

Pause

Rhapsody, in B Minor op. 79 no. 1	Johannes Brahams (1833 - 1897)

Sonatas and Interludes	John Cage (1912 - 1992)
Sonata no. 2 Interlude no. 3 Sonata no. 5	
Scherzo, from Four Piano Pieces	Béla Bartók (1881 - 1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday,May 28, 1994 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Javier Clavere
piano

Student of Dr. Paul Pollei

Required for the degree Bacholer of Music
with a major in Performance and Pedagogy

Program

Polonaise in C-sharp Minor, Op. 26, No.1	Frédéric Chopin (1810 - 1849)
Ballade in G Minoe, Op. 23	Frédéric Chopin
Fanatasy in D Minor, K. 397	Wolfgang Amadeus Mozart (1756 - 1791)
Capriccio Brillante after "Die Forelle"	Franz Schubert - Heller (1797 - 1828)
Triste	Alberto Ginastera - Clavere (1916 - 1983)
Tres Danzas Argentinas Danza del Viejo Boyero Danza de la Moza Donosa Danza del Gaucho Matrero	Alberto Ginastera

Etude in G Minor, Op. 72, No. 2	Moritz Moszowski (1854 - 1925)
Etude for the Left Hand Alone (Bourée), Op. 135, No.4	Camille Saint-Saëns
Elfin Dance, Op. 3 (Etude)	Vassily Sapellnikoff (1868 - 1941)
Trancendental Etude No. 4 "Mazeppa"	Franz Liszt (1811 - 1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC
June 1,1994 - 7:30 pm
Madsen Recital Hall

AN EVENING OF FLUTE MUSIC

Flute students of Ted Wight

Grand Trio for Three Flutes, Op. 87	Ludwig Van Beethoven
Allegro	(1770 - 1827)

Lisa Poll, Kristin Parker, Lisa Bowen

Jour d'ete a la montagne	Eugene Bozza
	(1905-)

Marilee Hawkins, Sue Stoddard
Merilee M. Boekweg, Maudie Hill

Trio	Friedrich Kuhlau
Allegro	(1786 - 1832)

Janice Gill Bunker, Sophia Kepas
Holly Shipley

Sonata for Flute and Piano	Bohuslav Martinu
Allegro Moderato	(1890 - 1959)
Allegro poco moderato	

Kimberly B. Helton, *flute*
Dian Baker-Drinkall, *piano*

Dialogo Angelico | Geoffredo Petrassi
(1904 - 1924)

Andrea C. Larsen and Janice Bunker

Sicilienne, Op. 78 | Gariel Fauré
(1845 - 1924)

Elaine Huff, *flute*
Lysa Wight Rytting, *harp*

Menuet and Dance of the Blessed Spirits | Christoph W. Gluck
(1714 - 1787)

Vivian Harmer Ellsworth, *flute*
Lysa Wight Rytting, *harp*

Etude #3 | Astor Piazzolla

Vivian Ellsworth

Trio for FLute, Viola and Harp | Claude Debussy
(1862 - 1918)
Pastoraale
Interlude
Final

Lynette Leavitt, *flute*
Emily Barrett, *viola*
Tara Ogden-Skousen, *harp*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, May 31, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Megan Catherine Allen
Mezzo-Soprano

Student of Clayne Robison and Shirley Westwood

Accompained by
Lara Lambert, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I

Where'er You Walk	George Fredrick Handel
Oh, had I Jubal's lyre	(1685 - 1759)
Recit. Frondi tenere	
Aria: Ombra mai fu	
Voi, che sapete	Wolfgang Amadeus Mozart
	(1756 - 1791)

II

Das verlassene Mägdlein	Hugo Wolf
Begegnung	(1860 - 1903)
Gebet	
Verborgenheit	

III

Non so più cosa son	Wolfgang Amadeus Mozart
	(1756 - 1791)
Clair de lune	Gabriel Fauré
En Prière	(1845 - 1924)
Voyage à Paris	Francis Poulenc
Bleuet	(1899 - 1963)

IV

The Daises	Samuel Barber
Rain Has Fallen	(1910 -)
Sure on this shining Night	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, June 1, 1994 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

RUTH ELIZABETH ROBERTSON
Soprano

Assisted by
J. David Skouson, *piano*
Andrus Madsen, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Amor mio, che cosa è questa?	Giacomo Carissimi
	(1605 - 1674)
Amor commanda	George Frederick Händel
Piangero la sorte mia	(1685 - 1759)
Die Lotosblume	Robert Schumann
Er ist's	(1810 - 1856)
Frühlingsnacht	
Trois Chansons de Bilitis	Claude Debussy
la flûte de Pan	(1862 - 1918)
la Chevelure	
le tombeau des Näides	

The Blue Madonna
Reward
Calm is the Night
Careless Love

Jacob Niles
(1892 - 1980)

Ain't it a Pretty Night

Carlisle Floyd
(1926 -   )

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Thursday, June 2, 1994 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

LENORE ODEKIRK
Soprano

Student of Shirley Westwood

Assisted by
Jill Winters, *piano*

In Partial fulfillment of the requirements
for the degree Master of Music

I

Chants Populaire	Maurice Ravel
Chanson Espagnole	(1875 - 1937)
Chanson Francaise	
Chanson Italienne	
Chanson Hébraïque	

II

Night Songs	Lee Hoiby
Night	(1926 -)
Pierrot	
Angélique	
The Shroud	

III

Quatre Petites mélodies	Erik Satie
Elégie	(1866 - 1925)
Danseuse	
Chanson	
Adieu	

IV

Waterbird	Richard Hundley
Will There Really Be A Morning?	(1931 -)
Seashore Girls	
Moonlight's Watermelon	

V

La courte paille	Francis Poulenc
Le sommeil	(1899 - 1963)
Quelle aventure	
La reine de coeur	
Ba, Be, Bi, Bo, Bu	
Les anges musiciens	
Le carafon	
Lune d'Avril	

VI

Cycle of Holy Songs	Ned Rorem
Psalm 134	(1923 -)
Psalm 142	
Psalm 148	
Psalm 150	

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Opera a la Carte

Dinner Opera
de Jong Concert Hall Stage
6 p.m.
June 3, 4, 8, 10, and 11

Menu

Basil Chicken over Fettucini

Caesar Salad

Zucchini & Summer Squash

Baguettes with butter

Raspberry Italian Ice

Program

Overture to *The Impresario*

Mozart

Quintet from *The Magic Flute*, Act I

Mozart

The Birdcatcher, Papageno, is being punished for telling a lie in claiming that he saved Prince Tamino from the fiery dragon. The ladies who did in fact save him are sent by their Queen to free Papageno and order him to accompany the Prince on an errand to "save" her beautiful daughter from the influence of Sarastro. With the help of the Magic Flute and Bells and three floating cherubs they begin their journey.

Papageno	Stephen Howard
Prince Tamino	Mathew Graham
1st Lady	Diane Arnett
2nd Lady	Nicole Simpson
3rd Lady	Marcianne McKay

Consolation Duet from *Rigoletto*, Act III

Giuseppe Verdi

Rigoletto, court jester to the licentious Duke of Mantua, dicovers that the handsome duke, disguised as a young student, has lured and just now seduced Rigoletto's carefully protected daughter, Gilda. He orders the other courtiers from the hall that he might console her. As Monteone, the father of yet another of the Duke's conquests, is ushered through the hall to his death for having cursed the Duke and his debauched court, Rigoletto vows his revenge upon the Duke despite the protestations of his love-blinded daughter.

Gilda	Lenore Odekirk
Rigoletto	Robert Prosch
Monterone	Darren Watts

The Proposal

Milton Granger

In the instant of John's proposal of marriage, all of her alter-egos step out to have their say in her decision.

Herself	Angela Dixon
Five-Year-Old	Stacie Berardi
Security Officer	Helen Louise Johnson
Sensuous Woman	Agatha Anne Cowart
Statue of Liberty	Debra Bounous
Mother Teresa	Mary Frances Cowart
Accompanist	Missy Perry

Suite No. 1 from ***Carmen***
Intermezzo
Aragonaise

Georges Bizet

Quintet from ***Carmen,*** Act II

Georges Bizet

Carmen's gypsy smuggler friends enlist the help of the women to distract the border guards so they can slip their bounty through the mountain pass. Carmen demurs in favor of a budding amorous arrangement with the Toreador.

El Dancairo	Geoff Christopher Gibson
El Remendado	Bryan Slade
Mercedes	Erin Gee
Frasquita	Lindsay Robison
Carmen	Jenee Wright

Duet from ***La Boheme,*** Act I

Giacomo Puccini

Mimi knocks at her neighbor's door for a light for her candle and then faints from the combined effects of the arduous climb and her poor health. Rodolpho, drawn to their fragile beauty, finds her lost key but hides it until he can warm her cold hand in his and her heart with his poetic love. They leave to join his friends for Christmas Dinner at the Café Momus.

Rodolpho	John Ockey
Mimi	Ruth E. Robertson

Suite No. 1 from ***Carmen***
Les Toreadors

Georges Bizet

Finale from *Carmen*

Georges Bizet

Don Jose returns for Carmen as she enters the arena to watch her new flame, the Toreador, in the bull ring. She will not be lured back to him either by his distraught attachment to her, his passion, or his anger.

Carmen	Megan C. Allen
Don Jose	M. Todd Queen

Production Staff

Executive Producer	Clyn D. Barrus
Producer	Janielle Christensen
Stage Director	Clayne W. Robison
Conductor	David Dalton
Coaches	Lara Lambert William Atkinson Missy Perry
Costumes	Lisa Oliphant Caroline Smith
Lighting	Michael Handley
Properties	Shawnda Ludlow
Asst. Director (Costumes)	Debra Bounous
Asst. Director (Properties)	Helen Louise Johnson
Publicity	Cherise Adams
Box Office	Kaylene Cox
Dinner	BYU Food Services
Set Crew	Brent Henry

Orchestra

Conductor *David Dalton*

Violin I
Rachel Baker, *concertmaster*
Rebecca Allred
Celestia Felize
Alena Hatch
DeAnn Nixon
Ann Perry
John Wright

Violin II
Sarah Black
Michelle Drake
Jennifer Frost
Janet Halter
Anna Nibley
Danielle Oldham
Quentin Spencer
Michael White

Viola
Cynthia Covington
Molly Sanchez
Marie Garrett
Brita Brown

Cello
Kristiana Dahlquist
Lisa Hofheins
Marianne Szoke

Bass
Todd Coleman
Rebecca Donoho

Flute & Piccolo
Lisa Poll
Mysha Poche
Alison Ediger

Oboe
Lorilee Erdman
Kristie Spencer

Clarinet
Jennifer Krapfl
Nathan Hofheins

Bassoon
Melinda Rose

Horn
Brad Barlow
Deanna Williamson
Kara Kemp
David Gammon

Trumpet
Bethanie Post
Clarissa Christensen

Trombone
David Pine
Curtis Winter

Timpani & Percussion
Edmund Webecke

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, June 3, 1994 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Jared L. Anderson
piano

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in E-Major BWV 878	Johann Sebastian Bach (1685 - 1750)
Sonata in B-flat Major, K. 333 Allegro Andante cantabile Allegretto grazioso	Wolfgang Amadeus Mozart (1756 - 1791)
Fantasiestücke, op. 12 Des Abends Aufschwumg Warum? Grillen	Robert Schumann (1810 - 1856)
Fantasia	Benjamin Lees (1924 -)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 4 , 1994 - 6:00 pm
Madsen Recital Hall

GRADUATE RECITAL

CLAUDINE PINNELL BIGELOW
viola

Student of David Dalton

Assisted by
Dian Baker-Drinkall, *piano*
Donna Fairbanks, *violin*

In partial fulfillment of the requirements
for the degree Master of Music

Program

Duo for Violin and Viola in B Major, K. 424	Wolfgang Amadeus Mozart (1756 - 1791)

Adagio
Allegro
Andante cantabile
Andante con variazioni

Concerto for Viola and Orchestra	William Walton (1902 - 1983)

Andante comodo
Vivo, con molto preciso
Allegro moderato

Sonata in F Minor, Op. 120, No.1 — Johannes Brahms (1833 - 1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 4 , 1994 - 7:30 pm
Madsen Recital Hall

GRADUATE RECITAL

MARCOS FERNANDO KRIEGER
organ

Student of Dr. Parley Belnap

In partial fulfillment of the requirements
for the degree Master of Music

Program

Veni Creator	Nicolas DeGrigny (1672 - 1703)
En taille à 5 Fugue à 5 Duo Récit de cromorne Dialogue sur les Grands Jeux	
Prelude and Fugue in B Minor, BWV 544	Johann Sebastian Bach (1685 - 1750)
Choral in B Minor	César Franck (1822 - 1890)
Wachet auf, ruft uns die Stimm Op. 67, no. 41	Max Reger (1873 - 1916)

Jig for the Feet- "Totentanz" *Organbook III*	William Albright (1944 -)
Toccata *Suite pour orgue,* Op. 5	Maurice Duruflé (1902 - 1986)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 4 , 1994 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Elizabeth Anderson
piano

Student of Douglas Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Fantansie in C Major, Hop XVII:4	Joseph Haydn (1732 - 1809)
Faschingsschwank aus Wien op. 26 Allegro Romanze Scherzico Intermezzo Finale	Robert Schumann (1810 - 1856)

Intermission

"Les sons et les parfums tornent dans l'air du soir" Hommage a S. Pickwick Esq. P.P.M.P..C.	Claude Debussy (1862 - 1918)
Piano Sonata No. 3, op. 35 Allegro moderato--Andante espressivo Allegro grazioso Andante sostenuto -- Subito Allegro	Robert Muczynski (1929 -)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, June 8, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Julie Ann Griffith
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in F Major, K.525	Domenico Scarlatti (1685 - 1757)
Sonata in F Minor, K.466	Domenico Scarlatti
Sonata in A Major, op. 120 Allegro moderato Andante Allegro	Franz Schubert (1797 - 1828)
The Nightmare Fantasy Rag (A Night on Rag Mountain), from *The Dream Rags*	William Albright (1944 -)
Oiseaux tristes, from *Miroirs*	Maurice Ravel (1875 - 1937)
Mephisto Waltz No. 1	Franz Liszt (1811 - 1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, June 9, 1994 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Rachel Bakes
violin

Student of Barbara Williams

Assisted by
Lisa Sprunger, *piano*
Joanna Oshida, *piano*

Sonata no. 2 in A-Minor Grave Allegro	Johann Sebastian Bach (1685 - 1750)
Sonate pour Violin et Piano Allegro Vivo	Claude Debussy (1862 - 1918)
Polonaise Brilliante, op. 21	Henri Wieniswski (1835 - 1880)
Third Concerto for Violin, op. 61 Allegro non troppo Andantino quasi allegretto Molto moderato e maestoso	Camille Saint-Saens (1835 - 1921)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, June 10, 1994 - 6:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Cynthia Marie Covington
viola

Student of David Dalton

Assisted by
Keiko Yano, *piano*

Seven Mozart Variations for Viola and Piano	Ludwig van Beethoven
	(1770 - 1827)
Suite no. 3 in C-Major; BMV 1009	Johann Sebastian Bach
Sarabande	(1685 - 1750)
Gigue	
The Wind and The Rain for Viola and Piano	David Amram
	(1930 -)
Suite for Viola and Orchestra	R. Vaughan Williams
Prelude	(1872 - 1958)
Christmas Dance	
Musette	
Gallop	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, June 10, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Anna Rouse
violin

Student of Barbara Williams

Assisted by
Lara Lambert, *piano*

Program

Sonata in C, op. 5 no. 3	Arcangelo Corelli (1653 - 1713)
Adagio Allegro Adagio Allegro Giga	
Rondo in C, K.373	Wolfgang Amadeus Mozart (1756 - 1791)
Sonata, op. 27 no. 3, Ballade	Eugene Ysaye (1858 - 1931)
La Capricieuse, op. 17	Edward Elgar (1857 - 1934)

Baal Shem "Three Pictures of Chassidic Life" Ernest Bloch (1880 - 1959)
Vidui
Nigun
Simchas Torah

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 11 , 1994 - 11:30 am
Madsen Recital Hall

JUNIOR RECITAL

Kristine Spencer Baird
oboe

Student of Geralyn Giovannetti

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Fantasy No.7 George Philip Telemann
(1681 - 1767)

Allegro-Largo
Presto

Sonata for Oboe and Piano*(1962)* Francis Poulenc
(1899 - 1963)

Élégie
Scherzo
Déploration

Cody Lubeck, *piano*

Intermission

Quartet in F Major, K.V. 370 Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro
Adagio
Rondo

Rebecca Allred, *violin*
Cynthia Covington, *viola*
Kristiana Dahlquist, *cello*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 11, 1994 - 4:00 pm
Madsen Recital Hall

SENIOR RECITAL

Kathleen Glew
percussion

Student of Ron Brough

Assisted by
Michael Blair, *marimba*
Ji-Hyoung Kim, *marimba*
Rone Sparrow, *marimba*
Laurisa Ward, *harpsicord*
Ed Webecke, *timpani and marimba*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Frogs	Keiko Abe (1943 -)
Sonata for Violin in G Minor Andante--con gravita Adagio Allegretto	George Friederich Handel (1685 - 1759)
Trilogy A Vision in a Dream A Fragment With a Mazy Motion	Tim Huesgen (1952 -)

Intermission

English Suite Prelude Courante Sarabande Bouree I Gigue	William Kraft (1923 -)
Rainbow Ripples	George Hamilton Green (1893 - 1970)
Conversations for Timpani	John Serry, Jr. (1949 -)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 11, 1994 - 1:00 pm
Madsen Recital Hall

SENIOR RECITAL

Tara Ogden-Skousen
harp

Student of Louise Pratt

Assisted by
Emily Barrett, *viola*
Lynette Leavitt, *flute*
David Skousen, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Prelude I, 3	Johann Sebastian Bach (1685-1750) arr. Annie L. David
Children's Hour	Marcel Grandjany (1891 - 1975)
Into Mischief Little Angel Giddap Pony	

Serenade No. 10	Vincent Persichetti
Larghetto	(1915 -)
Allegro comodo	
Andante grazioso	
Andante cantanbile	
Allegretto	
Scherzando	
Adagietto	
Vivo	
Sonata for Flute, Viola and Harp	Cluade Debussy
	(1862 - 1918)
Pastorale	
Interlude	
Final	
Introduction and Allegro	Maurice Ravel
	(1875 - 1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June, 1994 - 2:30 pm
Madsen Recital Hall

SENIOR RECITAL

Mysha Mott Poché
flute

Student of Elaine Jorgensen

Assisted by
Tara Mott, *piano and harpsicord*
Lorilee Erdman, *oboe*
Cody Lubeck, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Sonata VI in E Major	Johann Sebastian Bach (1685 - 1750)

- Adagio
- Allegro
- Siciliano
- Allegro assai

Introduction and Variations op. 160 — Franz Schubert
(1791 - 1828)

Andante
Andantino
Variation 1
Variation 3
Variation 5
Variation 6
Variation 7

Miniatures — William Grant Still
(1895 - 1978)

Ride An Old Paint
Adolorido
Jesus Is A Rock In The Weary Land
Yavari
A Frog Went A Courtin'

Intermission

Sonata — Francis Poulenc
(1899 - 1963)

Allegro malinconico
Cantilena
Presto giocoso

Fantaisie — George Hue
(1858 - 1948)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 11, 1994 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Kristen Wright Anderson
piano

Student of Irene Perry and Robert Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in D Minor, op. 31 no. 2 Largo--Allegro Adagio Allegretto	Ludwig van Beethoven (1770 -1827)
Prelude and Fugue in G Major BWV 884	Johann Sebastian Bach (1685 - 1750)
Le Tombeau de Couperin Prélude Fugue Forlane Rigaudon Menuet Toccata	Maurice Ravel (1875 - 1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 11, 1994 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Gina Morrison
piano

Student of Doug Humpherys

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Papillons, op.2	Robert Schumann (1810 - 1856)
Sonata in A Minor, K.310 Allegro Maestoso Andante cantabile con espressione Presto	Wolfgang Amadeus Mozart (1756 - 1791)
Sonata in D Major, K.119	Domenico Scarlatti (1685 - 1757)
Sonata in D Minor, K.120	Domenico Scarlatti

Intermission

Étude in F Minor, op.25, no. 2	Frédéric Chopin (1810 - 1849)

Sonatine
Modéré
Mouvement de menuet
Animé

Maurice Ravel
(1875 - 1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, June 11, 1994 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Andrew B. Powell
tenor

Student of Lila Stuart -Bachelder

Assisted by
Andrus Madsen, *harpsichord*
Jill Winters, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

I

I'll Sail Upon the Dogstar If Music Be the Food of Love Man is for the Woman Made	Henry Purcell (1659 - 1695)

II

An Chloë	Wolfgang Amadeus Mozart (1756 - 1791)
Gesang	Franz Schubert (1808 - 1878)
Der Kuss	Ludwig van Beethoven

Adelaide	(1770 - 1827)

III

En Prière	Gabriel Fauré
Mandoline	(1845 - 1924)
Adieu	

IV

No, non mi guardate	Stefano Donaudy
O del mio amato ben	(1879 - 1925)
Madonna Renzuola	

V

Agony, from *Into the Woods*	Stephen Sondheim
Being Alive, from *Company*	(1930 -)
It Takes Two, from *Into the Woods*	
Not While I'm Around, from *Sweeney Todd*	
Giants in the Sky, from *Into the Woods*	

Assisted by
Jennifer Taylor
Bryan Slade

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

AN EVENING OF BRAZILIAN SONG

Marília Álvares

ACCOMPANIED BY

MARIA LÚCIA RORIZ

Madsen Recital Hall
June 14, 1994
5:00 pm

Evoking the Imperial Times

Quem Sabe?!?	Carlos Gomes (1836 - 1896)
Lundu da Marquesa de Santos	Heitor Villa-Lobos (1887 - 1959)

Childhood Melodies

São João Da-ra-rão	Ernani Braga (1898 - 1948)
D. Sancha	Waldemar Henrique (1905 -)
Gatinha Parda	Heitor Villa -Lobos

Melancholy and "Saudades"

Serenata que não fiz	Estércio Marquez (1942 -)
Melodia Sentimental	Heitor Villa-Lobos

Folklore and Traditions

Matinta Perera	Waldemar Henrique
Azulão	Jaime Ovalle (1894 - 1955)
D. Janaína	Francisco Mignone (1897 - 1986)

Love and Bliss

Dengues da Mulata Desinteressada	Marlos Nobre (1939 -)
Cação Ingênua	Camargo Guarnieri (1907 - 1993)
El Clavelito en tus Lindos Cabellos	

Marília Álvares is a graduate from the *Instituto de Artes* of the *Universiddade Federal de Goiás*, Brazil, where she studied for eight years under Professor Bartira Moraes. She is the recipient of several awards and prizes in some of the most prestigious vocal competitions in Brazil. As an active recitalist, she is known primarily for her interpretation of Brazilian songs, a talent which earned her first prize in the 1989 Brazilian Chamber Song Interpretation Contest. Additional performances include several opera productions as well as solo appearances with The Philharmonic Orchestra of Goiás.

Maria Lúcia Roriz is a graduate from the *Universidade Federal de Goiás* in performance and pedagogy, where she also completed two graduate degrees in piano performance and interpretation. First-prize winner of several national competitions in Brazil, Maria Lúcia also has a vast experience as a recitalist as well as a soloist with several orchestras. She is professor of chamber music and accompanying at the University's *Instituto de Artes,* in addition to her position as head of the Department of Voice and Ensembles.

Program Notes

The first three songs display the musical style performed in the nineteenth century soirées of the court of Rio de Janeiro. "Quem Sabe" is an example of the Italian Bel Canto influence which came as a result of a very prolific interaction between European singers and the court theater. Even though Villa-Lobos' piece was written in the twentieth century, the composer depicts the same musical atmosphere in his setting of a text that tells the forbidden affair between the Emperor D. Pedro I and his lover, D. Domitilia, Marquesa de Santos.

"São João Da-ra-rão" is a nursery song that tells about Saint John playing his harmonica, accompanied by the angels, (and we thought that the harp was the angelic instrument...). The melancholy of the bliss lost in childhood is the theme of "D. Sancha", another nursery song with strong ties to the Portuguese fold melodies. "Gatinha Parda" is the plea of a girl who has lost her cat and goes asking if anyone has seen it.

"Saudades" is a non-translatable word that describes the melancholic mood of one who longs for another person, place, or situation. The next two songs deal with memories of past loves, loneliness and contemplation. Of especial interest is "Melodia Sentimental", made popular by its use in the motion picture *Green Mansions* (1959).

From the Amazon Jungle comes the myth of the "Matinta-Perera", a bird whose song is supposed to bring bad luck or even death to anyone who hears it. A blue bird , the "azulão", is used in Ovalle's song as the messenger sent to tell the singers lover that everything is changed since their departure. "D. Janaína" is the name of an entity of Brazilian candomblé, one of the branches of Afro-Brazilian religion. This song sets the liturgical text employed in the worship of her spirit.

The last set of songs begins with the spirited "Dengues da Mulata Desinteressada" a report of one man's attempts to conquer the love of a brunette who would not give in to extravagant gifts , but could not resist a tender love song. "Canção Ingênua" is a love declaration in its simplest and purest form: "I love you so much; but no one knows , not even you ..." The program finishes with a Spanish -flavored melody, where the lover asks for the flower in the hair of the brunette. Special attention in this song is given to the piano accompaniment which resembles a flamenco-guitar.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, June 14, 1994 - 7:30 pm
Temple Square Concert Series
Assembly Hall, Temple Square
Salt Lake City, Utah

GRADUATE RECITAL

Daniel F. Berghout
organ

Student of Dr.Parley Belnap

In Partial fulfillment of the requirements
for the degree Master of Music

Prelude and Fugue in E-flat Major, BWV 552	Johann Sebastian Bach (1685 - 1750)
Hymne: Pange Lingua en taille à 4 Fugue à 5 Récit du Chant de l' Hymne précédent	Nicolas de Grigny (1672 - 1703)
Sonata No. 11 in D Minor, Op. 148 Agitato Cantilena	Josef Rheinberger (1839 - 1901)
Clair de Lune, from *Deuxième suite,* Op. 53	Louis Vierne (1870 - 1937)
Trois Danses Joies Deuils Luttes	Jehan Alain (1911 - 1940)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, June 14, 1994 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Vincent Han
trombone

Student of Daniel Bachelder

Assisted by
Kelly Watson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Cavatine op. 144	C. Saint-Saens (1835 - 1921)
Sonata No.2	Johann Ernest Galliard (1687 - 1749)

Andante
Vivace
Alla siciliana
Spiritoso e Allegro

Intermission

Four Preludes	Dmitri Shostakovich (1906 - 1975)

Moderato
Allegretto
Andantino
Allegretto

Sonata	George Frederick McKay (1899 -1970)

Allegro moderato
Andante poetico
Allegro ritmico e vigoroso

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

SPRING UNIVERSITY CHORALE

Mack Wilberg, ***director***

de Jong Concert Hall
June 14, 1994
7:30 pm

I

Canticle of Faithfulness	Daniel Bird

Marcos Krieger, *organ*

II

Regina Coeli, K. 276	Wolfgang Amadeus Mozart (1756 - 1791)

Sara Thomas, *soprano*
Jenee Wright, *alto*
Matthew Graham, *tenor*
Stephen Howard, *bass*

III

Magnificat	John Rutter (1945 -)

Magnificat anima mea
Of a Rose, a lovely Rose
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Esurientes
Gloria Patri

Marília Álvares, *soprano*
Mary Cowart, *mezzo-soprano*
Joni Jensen, *soprano*
Bryan Slade, *tenor*

REGINA COELI

Regina coeli, laetare	Queen of Heaven, rejoice
Quia quem meruisti portare	For He whom you were worthy to bear
Resurrexit sicut dixit	has risen, as he said.
Alleluia	

MAGNIFICAT

Magnificat anima mea Dominum.	My soul magnifies the Lord.
Et exultavit spiritus meus in Deo salutari meo.	And my soul rejoices in God my Savior.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.	For he has regarded the low estate of his handmaiden: for behold, henceforth all generations will call me blessed.
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	For he who is mighty has done great things for me: and holy is his name.
Et misericordia ejus a progenie in progenies timentibus eum.	And his mercy is on those who fear him from generation to generation.
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.	He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.
Desposuit potentes de sede, et exaltavit humiles	He has put down the mighty from their thrones, and exalted those of low degree.
Esurientes implevit bonis: et divites dimisit inanes.	He has filled the hungry with good things, and the rich he has sent empty away.
Suscepit Israel puerum suum recordatus misericordiae suae.	He has helped his servant Israel, in remembrance of his mercy.
Sicut locutus est ad patres nostros, Abraham er semini ejus in saecula.	As he spoke to our fathers, to Abraham, and to his posterity forever.
Gloria Patri, et Filio, et Sprirtui Sancto.	Glory be to the Father, and to the Son, and to the Holy Spirit.
Sicut erat in principio, et nunc, et semper et in saecula saeculorum, Amen.	As it was in the beginning is now and shall be; world without end, Amen.

CHORALE CHAMBER ORCHESTRA

Violin

Judy Fletcher
Paul Abegg
Mindy Bennion
Jennie Dutton Garrett
Alena Hatch
Celeste Feliz
Anna Nibley
Ann Perry
Nicole Simpson

Viola

Emily Barrett
Sharon Dunning

Cello

Christiana Dahlquist
Marianne Szoke
Jennifer Wright

Bass

Rebecca Donoho

Flute

Lynette Leavitt

Oboe

Christine Spencer
Linsey Robison

Clarinet

Angela Carter

Basson

James Carter

Horn

Timothy Tsukamoto

Trumpet

Phil Kersh
Rick Winscot

Harp

Laurie Madsen

Percussion

Kathleen Glew
Ed Webecke

Organ

Marcos Krieger

In the event of an emergency, please observe that exits are provided at both the north and south ends of the concert hall (note green exit signs). Please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, June 15, 1994 - 4:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Alison Ediger
flute

Student of Elaine Jorgensen

Assisted by
Mark Johnson, *piano and harpsicord*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 5 in E Minor	Johann Sebastian Bach (1685 - 1750)
Adagio ma non tanto Allegro Andante Allegro	
Koncert for Flojte og Orkester	Carl Nielsen (1891 - 1935)
Allegro Moderato	

Intermission

Sonata No. 5 in C Major K.14	Wolfgang Amadeus Mozart (1756 - 1791)

Allegro
Allegro
Menuetto Primo
Menuetto Secondo

Sonatine	Henri Dutillux (1916 -)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, June 15, 1994 - 7:30 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Melinda G. Call
piano

Student of Mona Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in F Major, K.525	Domenico Scarlatti (1685 - 1757)
Sonata in C Minor, op. 10, no.1 Allegro molto e con brio Adagio molto Prestissimo	Ludwig van Beethoven (1770 - 1827)
Nocturne in B-flat Minor, op.9, no.1	Frédéric Chopin (1810 - 1849)
Nocturne in C Minor,op. 48, no.1	
Les sons et les parfums dans l'air du soir, Des pas sur la neige, from *Preludes,* Book 1	Claude Debussy (1862 - 1918)

Three Preludes Kent Jennan
Allegro scherzando (1913 -)
Lento, nello stile di un Chorale
Allegro con fuoco

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, June 15, 1994 - 9:00 pm
Madsen Recital Hall

JUNIOR RECITAL

Peter Jensen
trombone

Student of Dan Bachelder

Assisted by
Mark Johnson, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Ballade fur Posaune	Frank Martin (1890 - 1974)
Sonata No. 6 Largo Allegro non troppo Largo doloroso Allegro spirituoso	Antonio Vivaldi (1675 - 1741)
Sonatina fur Posaune Allegro Andante molto sostenuto Allegro vivace	Kazimerz Serocki (1922 -)

Concert pour Trombone er Piano	Launy Grondahl
Moderato assai ma molto maestoso	(1886 - 1960)
Quasi una Leggenda	
Finale	
Trombone Concerto	Edward Gregson
	(1945 -)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, June 15, 1994 - 6:00 pm
Madsen Recital Hall

SENIOR RECITAL

Julie Ann Mitton Staples
harp

Student of Louise Pratt

Assisted by
Carmen Hall, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata in C Minor	Jose Gallés Zabeleta (1761 - 1836)
Variations sur un thème dans le style ancien, op. 30	Carlos Salzedo (1885 - 1961)
Sonate pour harpe Allegro moderato Lento Vivo	Pierick Houdy (1929 -)
Introduction et Allegro	Maurice Ravel (1875 - 1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, June 16, 1994 - 7:30 pm
Assembly Hall, Temple Square

GRADUATE RECITAL

DeeAnn Brinkerhoff
organ

Student of Parley L. Belnap

In partial fulfillment of the requiremnts
for the degree Master of Music

Praeambulum in G Major	Vincent Lübeck (1656 - 1740)
Allein Gott in der Höh sei Ehr	Jan Pieterszoon Sweelinck (1562 - 1621)
Allein Gott in der Höh sei Ehr	Georg Böhm (1661 - 1733)
Trio Sonata No. 3 in D minor, BWV 527 Adagio e dolce Vivace	Johann Sebastian Bach (1685 - 1750)
Sonata in B-flat Major, Op. 65, No. 4 Allegro con brio Andante religioso Allegretto Allegro maestoso e vivace	Felix Mendelssohn - Bartholdy (1809 - 1847)

Prelude on "Song 46" Leo Sowerby
(1895 - 1968)

Two Chorale Preludes from Opus 122 Johannes Brahms
(1833 - 1897)

O Welt, ich muss dich lassen, No. 3
O Welt, ich muss dich lassen, No. 11

Concert Piece, Op. 52a Flor Peeters
(1903 - 1986)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, July 6, 1994 - 7:30 pm
Alpine Tabernacle
American Fork, Utah

SENIOR RECITAL

Elizabeth Egbert Berghout
organ

Student of Dr. Parley L. Belnap

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Program

Variationen und Fugue über "Heil, Unserem König, Heil"	Max Reger (1873 - 1916)
Ich ruf zu dir, Herr Jesu Christ	Johann Pachelbel (1653 - 1706)
Trio Sonata No.4 in E Minor. BWV 528	Johann Sebastian Bach (1685 - 1750)
Adagio-Vivace Andante Un poco allegro	
Fugue inA-flat Minor, Wo O8	Johannes Brahms (1833 - 1897)

Patorale, Op. 19	César Franck (1822 - 1890)
Symphony No. 3, Op. 28	Louis Vierne (1870 - 1937)
Adagio, Final	

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